

**AN EXPLORATION OF THE USE OF MARKETING PUBLIC RELATIONS AT THE
APARTHEID MUSEUM IN JOHANNESBURG, SOUTH AFRICA**

By

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DECLARATION

I declare that this dissertation, entitled 'An Exploration of the use of marketing public relations at the Apartheid museum in Johannesburg, South Africa', is my own work and that all sources used or quoted in the work have been indicated and acknowledged by means of complete references. I further declare that I submitted the dissertation to an originality checking software. I further declare that I have not previously submitted this work, or part thereof, for examination at UNISA for another qualification or at any other higher education institution.

Signature: O.H. Bakre

Date: 12/12/2018

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LIST OF ABBREVIATIONS

UNWTO	United Nation World Tourism Organisation
MPR	Marketing Public Relations
IMC	Integrate Marketing Communication
PR	Public Relations

ABSTRACT

Cultural tourism is one of the growth areas of the tourism industry globally. Cultural tourism refers to visits motivated by cultural offerings. Cultural offerings include museums, castles, cultural landscapes and historical sites. The Apartheid Museum is a non-profit organisation, which relies on generosity of government, private organisations and sales of gate tickets. It thus relies on building and sustaining a long-term mutual relationship with its visitors to earn their loyalty and support. Marketing public relations is a concept, which has been explored in commercial contexts by numerous studies. However, there is still limited literature on the adoption and the use of marketing public relations in the context of a non-profit organisation such as a museum. The aim of this study was to explore the use of marketing public relations at the Apartheid Museum in Johannesburg, South Africa. In order to explore the use of marketing public relations at the museum, a survey involving 384 visitors and in-depth interviews with six marketing staff members were conducted. The data from the questionnaire were analysed using the SPSS software. The data collected from the in-depth interviews were analysed using thematic analysis. The study revealed that the museum does not deploy marketing public relations tools in an integrated manner. Its significance resides in that it provides marketing public relation guidelines to organisations like the Apartheid Museum for purposes of building long term and meaningful relations with their customer stakeholders.

Key words: Marketing public relations strategies, museum offerings, public relations, marketing and corporate identity.

ABSTRAK

Kulturele toerisme neem wêreldwyd snel toe. Kulturele toerisme verwys na “besoeke gemotiveer deur kulturele aanbiedings”. Dit sluit besoeke aan museums, kastele, kulturele landskappe en historiese terreine in. Die Apartheid-museum is ’n organisasie sonder winsbejag wat op die vrygewendheid van die regering en private instansies asook kaartjieverkope by die toegangshek staatmaak. Dit reken dus op die aanknoop en instandhouding van langtermynverhoudings met sy besoekers om hulle lojaliteit en ondersteuning te verseker. Openbare betrekkinge-bemarking is ’n konsep wat in kommersiële konteks deur verskeie studies ondersoek is. Daar is egter nog min literatuur oor die aanvaarding en gebruikmaking hiervan in die konteks van ’n organisasie sonder winsbejag soos ’n museum beskikbaar. Die doel van hierdie studie was om die gebruik van openbare betrekkinge-bemarking by die Apartheidsmuseum in Johannesburg, Suid-Afrika te ondersoek. Om hierdie doel te bereik is ’n vraelys deur 384 besoekers voltooi en indiepte onderhoude met ses skakelbeampies op die personeel gevoer. Die data van die vraelys is met behulp van SPSS-sagteware deur die gebruik van tematiese analise geëvalueer. Hierdie studie het getoon dat die museum nie op ’n geïntegreerde manier die bemarkingsgeleenthede vir openbare betrekkinge benut nie. Die belangrikheid van hierdie studie is geleë in die feit dat dit riglyne aan organisasies soos die Apartheidsmuseum voorsien met die doel om langtermyn- en betekenisvolle verhoudings met hulle kliëntedeelhebbers op te bou.

Sleutelwoorde: openbare betrekkinge-bemarking, museum-aanbiedings, openbare verhoudings, bemarking en korporatiewe identiteit

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CHAPTER ONE: INTRODUCTION AND PROBLEM STATEMENT

1.1. INTRODUCTION

Tourism plays a major role in global economic growth and development (Rahmatnia, Vejdani & Eskandar, 2012:45). The South African tourism and travel industry which includes domestic tourism and international visitors, contributed 200.4 billion rands to the gross domestic product accounting for 3.9% of the country's GDP in 2015 (SA yearbook, 2016:49). Cultural tourism is one of the growth areas of tourism globally. According to Hausmann (2007:172) cultural tourism refers to "visits motivated by cultural offerings", which in turn include museums, castles, cultural landscapes and historical sites.

The Apartheid Museum is a non-profit organisation that relies on generosity of government, private organisations and sales of gate tickets. It thus relies on building and sustaining a long-term mutual relationship with its visitors to earn their loyalty and support. Papasolomou, Thrassou and Vrontis (2014:34) contend that "marketing public relations can be used to build a long-term relationship and trust through credible communication". This assertion holds that the Apartheid Museum can use marketing public relations to plan and implement a programme of actions aimed at developing and sustaining long-term and mutually beneficial relationships with its visitors by truthfully and consistently communicating museum product messages to its targeted visitors.

This chapter addresses context of the research problem, the research statement, the research questions and research objectives of the study. Furthermore, this chapter presents a review of the literature existing on the topic, the data collection techniques, method of data analysis, population, sampling method and ethical consideration for this study. The next section delves into the context of the research problem of the study.

1.2 BACKGROUND TO THE RESEARCH PROBLEM

The increased adoption of marketing public relations approach by organisations in today's highly competitive and dynamic business environments has been driven by the need to build credibility, trust and long-term relationships with customers (Black, 2011:34). These needs have led to the integration of marketing and public relations techniques to create a coordinated consistent message and a marketing public relations programme of action

(Gurel & Kavak, 2010:43; Capriotti, 2010:234; Du Plessis, 2010:2). A great deal of the marketing public relations literature has focused mainly on the adoption and implementation of MPR in commercial contexts, as exemplified in studies by Alcalde and Rueda (2007), Mcpherson (2006), Wang, Ghali and Porter (2017), Wijaya and Krismiyatti (2013), Vrontis (2014), Papasolomu and Melanthiuos (2012), Giannini (2010) and Ling (2013). A limited number of studies have ventured beyond the contexts of non-commercial organisations such as Apartheid Museum. Dudareva (2014:36) argues that “underfunding by government and donors to museums, the need for extra funding, and an increase in the numbers of public museums have led to competition for museum attendance and to the introduction of marketing in the museum. This study conducted an extensive search both on nexus and Sabinet database, of which the results show that there is no research evidence or similar studies on the use of marketing public relations to secure and retain visitors in the museum context in South Africa and beyond. It is in light of this lack of prior literature on the topic that this study aims at exploring the use of marketing public relations in the Museum context with a view to propose guidelines on how the Museum should use marketing public relations.

1.2.1 Cultural tourism

According to United Nations world tourism organisation, cultural tourism is defined as “a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attraction/ products in a tourism destination” (Richards & Munsters, 2010:45). The United nations world tourism organisation’s definition explains the wider nature of contemporary cultural tourism which goes beyond the sites and monuments, to encompass a way of life, a sense of creativity and culture. Statistics from UNTWO show that cultural tourism accounted for over 39% of all tourism international arrivals or the equivalent of around 516 million international trips in 2017 (Richard, 2018:23). The major factors that contributed to this growth in cultural tourism are the fragmentation into a number of emerging niches, arts, tourism, gastronomic tourism and creative tourism (Richards & Munsters, 2010:46).

1.2.2 Defining the concept of museum

The International Council of Museum defines the museum as a “non -profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (Buljubasic, Tolic & Boric, 2016:109). Mclean (1995:606) define museum as “an institution which collects, documents, exhibits and interprets materials evidence and associated information for the public benefits”. Buljubasic *et al* (2016:115). It can be inferred from the above definitions that the Museum is an institution that collects, conserves and researches into both tangible and intangible things, which are of public benefits and which can be used for the purpose of learning and enjoyment.

1.2.3 Types of museums

Buljubasic et al (2016:112) contend that there are five types of museums. Firstly, there are museums, which are object-centered and focus on artefacts and collections. Secondly, there museums, which are narrative-centered museums and concentrate and emphasise the stories evoking feelings and dramatic situations. Thirdly, there are other museums, which are client- centered and concentrate on the audience by offering a variety of educational experiences for the different audience segments. There are also community-centered museums, which focus on local relationships, rooted in a community experience and life style, and national museums, which largely government-sponsored, having a broad scope and representing and celebrating national character and values. The Apartheid Museum is a narrative centered museum, which tells the story of the rise and fall of the Apartheid Regime in South Africa.

1.2.4 Profile of Apartheid museum

The history of the Apartheid Museum began in 1995 when the South African government established a process for granting casino licenses. The agency established to undertake this task was the Gambling Board (Apartheid museum, 2017). One of the key requirements of the bid document stipulated that bidders must demonstrate how they would attract tourism and thereby grow the economy and stimulate job creation (Apartheid museum, 2017). Subsequently, a consortium called Akani Egoli, otherwise known as Gold

Reef City, submitted that included the building of an Apartheid Museum. Their bid was successful and Gold Reef City Casino was built on seven hectares of land opposite the Gold Reef City in Johannesburg, South Africa. The cost of the construction of Apartheid Museum was approximately 80 million Rands paid by Gold Reef City (Apartheid Museum, 2017). The Museum was registered as a non-profit company with an independent board of trustees, with Dr. John Kani as the chairman. The Apartheid Museum explains the rise and fall of Apartheid with provocative films, footages, photography, memorabilia, text panel, artifacts and newspaper clipping. From the entrance gate of the Museum visitors will have a feel of Apartheid era as entrance tickets plastic credit-cards indicate either “Nonwhite” or “White”. Visitors have to pass through a case containing blown up copies of early identity card, identity books and the hated passbooks and racially tagged identity cards common to the Apartheid era (Apartheid museum, 2017).

This section presented the background to the research problem, the concept of cultural tourism, the definition of museum, types of museum and the profile of the Apartheid Museum. The next section discusses the research problem and sub-problems.

1.3 RESEARCH PROBLEM AND SUB-PROBLEMS

Bordens and Abbott (2011:39) define a research problem as the “issues or difficulties the researcher experiences during a theoretical situation for which the researcher must find solutions”. The purpose of this qualitative and quantitative cross -sectional study is to explore the use of MPR at the Apartheid Museum.

Research sub-problems “are problems that forms part of the main problem” (Keyton, 2010:35). The following are the research sub-problems for this study:

- To explore the Museum visitors’ perceptions of the marketing public relations (MPR) activities at the museum.
- To describe the use of MPR activities by the Museum
- To explore the visitors’ perceptions of the corporate identity of the Museum.

1.4 RESEARCH QUESTIONS

According to Bordens and Abbott (2011:39) Research questions can be defined as a “statement of the topic of the research study in form of many questions, which the

research study intended to provide answers to”. This implies that research questions may assist the researcher to adhere to the aim of the research project.

The following are the research questions for this study:

- What are the visitors’ perceptions of the MPR activities of the Apartheid Museum?
- How does the Apartheid museum use MPR activities?
- What are the visitors’ perceptions of the corporate identity of the Apartheid Museum?

This section discussed the three research questions. The next section addresses the literature review for this study.

1.5 LITERATURE REVIEW

This section discusses the theory underpinning this research. It explores concepts such Public Relations, Marketing Public Relations (MPR) and the integrated aspect of Marketing Communication. The next section addresses the theoretical framework of this study.

1.5.1 Theoretical Framework

The essence of public relations theory is to understand the use of public relations strategies and tactics when they are applied (Cutlip, Center & Broom, 2013:68). The practice of public relations has evolved through numerous theoretical approaches (Gurel & Kavak, 2010:42). The study uses system theory as the theoretical framework, because the Apartheid Museum as an organisation is a system consisting of varying parts. MPR is like glue that binds those different parts into a unit which in turn interacts with the environment to create and nurture stakeholder relationships. Systems theory was first applied in the scientific world in the 1950s. However, it was only adopted by the field of communication in the 1970’s (Cutlip *et al*, 2013:68). Systems theory holds that organisations form part of an interrelated system, which can adapt and adjust to changes in the economic, social, economic, political, legal, ecological and international spheres of the environment in which it operates (Skinner, Essien & Mershan, 2013:45). Based on the explanation by Skinner *et al* (2013:45), it can be inferred that Apartheid Museum need its environment to function effectively due to this interrelatedness. The next section

discusses the concept of marketing. The theoretical framework will provide deeper theoretical ingredient for exploring and describing the research objectives for this study.

1.5.2 The concept of marketing

Marketing scholars and practitioners hold diverse views on the field of marketing (Belch & Belch, 2012:17). Kotler (2011:44) defines marketing as a “management function and set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organisation and its stakeholders”. This definition recognises that marketing management involves a process of delivering values to customers and a need for organisations to develop a relationship with customers. Shimp (2009:4) defines marketing as the “set of activities whereby businesses and other organisations create transfers or exchanges of value between themselves and their customers”. Shimp’s definition concurs that marketing involves a series of activities and adds value for customers. According to the American Marketing Association’s definition of marketing, marketing is “a process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services” (Kotler, 2011:11). The next section discusses marketing communication.

1.5.3 Marketing communication

Kotler (2011:58) explains that “marketing communication is used to inform and persuade the target audience to purchase or use a product or service”. Kotler’s (2011:58) definition of marketing communication holds that marketing communication is used to inform and persuade an organisation’s target audience to act in a way the organisation wants them to act, which may be to use or buy the product of the organisation. Porcus et al. (2012:318) defines marketing communication “as the collective, activities, materials, and media used by a marketer to inform or remind customers about a particular product offering and attempt to persuade buyers to purchase or use the product or service”. Porcus *et.al*’s definition recognises that marketing communication includes the use of a series of activities, materials and media to communicate to targeted consumers about a product offering with the aim of building brand loyalty for the product.

1.5.4 Public relations

It is necessary to discuss the definitions of public relations as marketing public relations is a sub-field of public relations that uses PR techniques.

1.5.5 Definition of public relations

According to Institute of Public Relations and Communication management of Southern Africa (PRISA), Public Relations (PR) is the “management through communication of strategic relationships between an organisation and its internal and external stakeholders” (Skinner et al., 2007:6). This definition recognises that PR involve the management of communication to build strategic relationships with stakeholders. Coombs and Holladay (2007:3) define PR as the “management of mutually influential relationships within a web stakeholder and organisational relationship”. The definition recognises the need to build mutually beneficial relationships between the organisation and its stakeholders. However, the disadvantage of this definition is that it limits stakeholders’ engagement to online interactions only. The Institute of Public Relations defines public relations practice as the “discipline which looks after reputation with the aim of earning understanding and support, and influencing opinion and behaviour” (Jefkins,2005:8). This study used the working definition of the Institute of Public Relations because of the latter’s emphasis that public relations is concerned with an organisation’s reputation, which is the result of what the organisation is doing, what the organisation is communicating and what others are saying about the organisation.

1.5.6 Integrated marketing communication

Burnett and Moriarty (2009:362) argue that “public relations is part of marketing, that assists marketing efforts with customer relations and that public relations not only complements but also benefits the marketing approach”. Burnet and Moriarty (2009:362) conceptualise public relations as a marketing tool, which may assist in building and maintaining a good relationship with the customers of a brand. Kotler (2011:394) argues that “the two disciplines of public relations and marketing are seen as adversarial”. Kotler (2011:394) posits that the fields of marketing and public relations are seen as enemies competing instead of working together to complement each other. Kotler (2011:395) further contends that “these disciplines are better viewed as corporate partners rather

than as adversaries, a view that many other theorists also supported” (Rehman & Ibrahim, 2011:188). Cornelissen and Lock (2008:26) see Grunig as a purist who believed that the concept of integration was unworthy of any further examination. Cornelissen and Lock (2008:27) contend that “this concept has been polarised amongst academics, while marketing and advertising educators are in support of the integration of marketing, advertising and public relations function”. Public relations educators still tend to oppose this emerging trend. However, studies in this regard indicate that this debate is merely academic and that practitioners need a multi-disciplinary and more cost-effective approach to communication and that the integration of the public relations and marketing functions has already been practised for years. Porcus *et al* (2012:319) argue that “integrated communication leads to better consumer satisfaction”. Porcus *et al* (2012:319) further argue that “for effective communication management, the organisation needs to integrate all its organisational communication and promotional mixes both online and offline to say the same message in different ways, to maintain consistency and centralise organisational communication”. This implies that the organisation should communicate the same messages throughout all its promotional mixes and coordinate all its communication in order to maintain synergy, consistency and continuity with its various audiences.

1.5.7 Marketing public relations

Kotler (2011:351) defines MPR as a “variety of programmes to promote or protect a company’s image or individual products”. Kotler’s definition holds that MPR programme are a series of activities carried out to promote or protect the image of an organisation or an individual product of the organisation. Moriarty, Mitchell and Wells (2012:495) refer to Harris’ (1993) definition, which states that MPR is “the process of planning, executing and evaluating programmes that encourage purchase and consumer satisfaction through credible communication of information and impressions that identify companies and their products with the needs, wants, concerns, and interests of consumers”. This definition holds that MPR is a management process aiming at appealing to consumers to buy a brand by disseminating truthful and useful product’ information to consumers in order to build consumers’ interest in the products.

1.5.8 Corporate identity

According to Kotler and Keller (2009:568), corporate identity is one of the major tools of MPR. Kitchen (2008:115) defines corporate identity as the “visible and physical representation of an organisation using colour, typography, clothing, logo and livery”. Kitchen’s (2008:115) definition holds that corporate identity is the unique visible and physical differentiate representation that an organisation uses to differentiate its product from others using colour, topography, logo and livery. With regard to Museum, museum corporate identity goes beyond its distinctive identity to involve every positive contact the Museum has with its visitors.

1.5.9 Corporate image

According to Theaker (2012:129), corporate image is defined as “how the public actually views an organisation”. Theaker’s (2012:129) definition holds that corporate image is what the publics of an organisation think about the organisation. Kitchen (2012:34) defines corporate image as the “way the company is perceived in the minds of whosoever in the marketplace” Kitchen’s definition also concurs with Theaker’s definition that image is what the publics of an organisation perceives about the organisation. The only disagreement between the two definitions is the use of the marketplace in Kitchen’s definition. A corporate image is a composite of people’s attitudes and beliefs about an organisation.

1.6 RESEARCH DESIGN AND METHODOLOGY

This study used a mixed research methods approach. According to Wagner, Kawulich and Garner (2012:59) mixed research method is a research design, which involves collecting and analysing research data from both quantitative and qualitative research simultaneously in a single study. According to Creswell (2014:27), mixed research methods has an advantage of offsetting the shortcomings of a single research method as it gains from the strength of both research methods. Klaus (2012:46) argue that using mixed research methods assist in providing a more in-depth picture of the issue been investigated when mixed research is used together in a single study. According to Babbie (2013:51) quantitative research design is a research method that uses scientific measurement and statistical analysis by means of questionnaires or polls as its data

collection instrument. Babbie's (2013:51) definition of quantitative research method holds that this method relies on the use of questionnaires or polls as its data collection instrument. A further requirement is that the data collected must be analysed using statistical analysis. Quantitative research method has its advantages. According to Keyton (2010:89), quantitative research methods allows for the use of more subjects in a study, which may enhance the generalisation of the findings of the study. Wagner *et al.* (2012:41) explain that since quantitative research uses statistical analysis it allows for more accuracy and greater objectivity. Klaus (2012:46) explains that quantitative research methods make it difficult for researchers to influence the findings of the studies.

Lastly, quantitative research allows for a comparison of the research findings with those of similar studies. Yin and Ebrary (2010:35) define qualitative research method as a research design, which is "concerned with collection of words, data pictures or objects". In Yin and Ebrary's (2010:35) definition, qualitative research design uses words, object and data pictures. Qualitative research methods have many advantages. Crewswell (2014:30) contends that qualitative research design allows the participants to freely express their attitudes, feelings and behaviours, thereby providing an in-depth and more detailed analysis. Atkinson and Delamont (2009:36) argue that the openness of expression in qualitative research methods, where participants are encouraged to express their feelings, can open up new topics or issues that the researcher did not have in mind before. Furthermore, qualitative research design safeguard against the prejudgment of the data collection results. This study used both qualitative and quantitative research methods. Six interviews were interviewed with employees in department of marketing and public relations at the Apartheid Museum. Additionally, 384 survey questionnaires were administered face-to-face to visitors of Apartheid Museum during the data collection month on the Apartheid Museum premises. The researcher administered the questionnaires physically because this method allows the researcher to correct any misunderstanding the respondents and participants may encounter during the study.

1.6.1 Data collection techniques

This study used 384 face-to-face administered survey questionnaires. In addition, the questionnaires used a five-point Likert type scale question format to allow the visitors to

give their exact responses in the five options presented, namely strongly agree, agree, neither agree nor disagree. For purposes of clarity and ease of comprehension, the researcher structured the survey questionnaires statements and scheduled interview questions in simple and straight forward language and in accordance with the funnel technique. The researcher developed an interview guide to keep the research focused on the main point of the interview. The interview guide and survey questionnaire comprised three parts, namely the first part, the introduction, where the researcher was introduced and the purpose of the study was clearly explained. The second part consists in four demographic questions aiming at investigating whether the demographics of the participants and respondents may influence their comments and responses. The third part comprised 12 open-ended questions for the participants to provide more detailed answers. The questionnaires had twenty-two statements similar to the interview questions in content, but the statements were closed ended.

Babbie (2013:82) posits that it is important to run a pilot study before conducting a study for the main study. Keyton (2010:126) defines a pilot study as a smaller scale study in the form of a trial study on the same objects in the same population intended for the main study. Twenty survey questionnaires were physically administered to visitors at Apartheid Museum as a pilot study, while, two interviews were conducted with employees in the department of marketing and public relations at the Apartheid Museum. The results of the two pilot studies were not part of the main studies. The essence of the pilot studies is to test the reliability and validity of the two data collection instruments before the main study, in order to identify and correct any shortcomings in the instruments before conducting the main study.

1.6.2 Population and sampling method

Babbie (2013:88) defines a population as “all the elements, individuals, objects and events that meet the sample criteria for inclusion in a study”. The estimated population for the quantitative part of this study is 130,000 visitors that visit the Apartheid Museum annually. The total population for the qualitative part of the research is all the nine employees working in the department of marketing and public relations at the Apartheid Museum. In line with Krejcie and Morgan’s (1970:608) table, the quantitative part of the research should comprise a sample size of 384 respondents. The accessible population

for the completion of the survey questionnaire was approximately 10,800 visitors to the Apartheid Museum for the month of the data collection. During this time, the researcher was physically present at the Apartheid Museum to collect the data. An earlier study conducted by Mudzanani (2013) titled developing an integrated marketing communication framework for selected museums in South Africa also used 384 sample size respondents. The accessible population for the scheduled interviews was all nine employees who work in the department of marketing and public relations at the Apartheid Museum, while all the employees in the department of marketing and public relations at the Apartheid Museum were part of the units of analysis.

This study used purposive sampling as the sampling method. Wanger *et al.* (2012:46) define purposive sampling as a “sampling method that relies on the researchers own experiences and expert judgment to find the right participants and respondents who will be considered to be a true representation of the total population”. A purposive sampling method was used to select six employees in the department of marketing and public relations at the Apartheid Museum to participate in the interviews. While, 384 visitors took part in the survey questionnaire. The researcher adopted purposive sampling since it allows the researcher to select participants and respondents based on relevant information that the participants and respondents can provide based on their knowledge and experience of marketing public relations activities at the Apartheid Museum.

1.6.3 Data analysis and interpretation

The researcher analysed the data collected from the quantitative studies using the SPSS software for descriptive statistics. The qualitative study data were recorded using a recorder and later transcribed in a written format verbatim and further categorised into themes for thematic analysis.

1.6.4 Limitation of the study

As with any study, a number of limitations exist. These can provide direction for further works. The target population for the study was limited to visitors and staff of Apartheid Museum, which may not be the true representation of the population of all museums in Johannesburg, South Africa, and other towns were not included in the study. As a result, it is difficult to generalise the study findings or to make inferences regarding the total

population of visitors to museums in South Africa. Furthermore, the findings may not be applicable to visitors in other places within South Africa.

1.6.5 Issues of reliability and validity

The researcher ensured the reliability of this study by doing everything possible to reduce the sources of measurement errors and data collection bias. Wagner *et. al.* (2012:57) define the validity of a research instrument as the “extent to which a test measures what it is meant to measure”. The researcher ensured content validity firstly by ensuring that both questions for the interview schedules and statements for questionnaire were aligned to the literature review and the research objectives for this study. Secondly, the researcher personally administered the data collection instrument to ensure content validity. Thirdly, the statements in the questionnaire and questions in the interviews were formulated in simple language for clarity and ease of understanding. Fourthly, the researcher provides guidelines for answering the questions and responding to the items in the questionnaire. Lastly, in order to prevent another person from answering the questions for the respondents and participants, the researcher physically administered the questionnaires and conducted the interviews to ensure the validity of the data.

1.6.6 Ethical considerations, confidentiality and informed consent

The researcher ensured that the methodological and ethical implications for this study were in line with the University of South Africa ethics policy. The identities and responses of the participants and respondents were kept confidential and may only be used for academic purposes. In addition, the questionnaire and interview instruments included an informed consent form for respondents and participants to indicate their willingness to partake in the study. Lastly, participants and respondents in the study were informed that they could discontinue their involvement in the study at any stage of the study without any penalty.

1.6.7 Significance of the study

This study will have a great significance on the tourism sector. It will empower the Apartheid Museum to use marketing public relations tools to promote its museum

offerings and compete favourably for visitors in the museum industry. Furthermore, this study will fill a research gap on MPR within the museum industry. In addition, this study will contribute to academic discourse on the use of MPR within the museum context.

1.7. DEMARCATION OF THE STUDY

This study is demarcated as follows:

Table 1: Demarcation of Study

CHAPTER	ADDRESSING
Chapter one: Introduction and background	This chapter focuses on the background, statement of the problem, objectives, research questions, significance of the study and overview of marketing public relations.
Chapter two: Literature review	This chapter addresses the literature review for the study and appraisal of previous studies on the topic.
Chapter three: Research design and methodology	This chapter discusses the research methodology and design for this study. It also addresses the data collection instruments, population, sampling and issues of validity and reliability.
Chapter four: Presentation and discussion of research result	This chapter discusses the presentation and discussion on the findings emerging the data collected from the two instruments. It conducts a comparison of the research findings with those of previous studies.
Chapter five: Conclusion and recommendation	This chapter deals with the recommendations, conclusion and opportunities for future research.

1.8 SUMMARY

In this chapter the background to the research problem, the research objectives, the research questions and the literature review for this study were discussed. This study

used a mixed method research combining a qualitative method and qualitative method, by means of six scheduled interviews for the qualitative study and 384 physically administered questionnaires to visitors at the Apartheid Museum.

CHAPTER TWO: LITERATURE REVIEW

2.1 INTRODUCTION

The previous Chapter addressed the contextualisation of the study, research questions, research objectives, limitation of the study and the significance of this study. This Chapter discusses the literature review for this study. The aim of this study is to explore and describe the use of marketing public relations at the Apartheid Museum. This Chapter discusses the concept of marketing, museum marketing, and evolution of the development of marketing in museum, marketing communication, marketing public relations and marketing public relations activities.

2.2 THE CONCEPT OF MARKETING

It is imperative to discuss the concept of marketing since it theoretically underpins the concept of Marketing Public Relations. The definitions and perceptions of marketing are as many and varying as there are scholars and practitioners in the field of marketing, who sees the field differently (Belch & Belch, 2012:17; Shimp, 2009:5; Kotler, 2011:4). Shimp (2009:5) defines marketing as “series of activities whereby businesses and other organisations create transfers of value exchanges between themselves and their customers”. Shimp’s (2009:5) definition holds that marketing includes a series of activities and adds of value to customers. The American Marketing Association (2013:1) states that “marketing is the activities, set of institutions, process for creating, communication, delivery, and exchanging offering that have value for customers, clients, partners and society at large” (Belch & Belch, 2012:18). The commonality between the definition by the AMA and the former definition by Shimp (2009:5) resides in that they both emphasise that marketing involves series of activities to transfer value from the organisation to the consumers. Kotler (2011:4) defines marketing as a “management function and set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organisation and its stakeholders”. Kotler’s (2011:4) definition recognises that marketing management involves a process, the delivery of values to customers and the need for organisations to develop a relationship with customers.

2.3 HISTORICAL OVERVIEW OF DEVELOPMENTS IN MARKETING

In the last 200 years, modern marketing has evolved through seven stages as indicated in the below in table 1.1

2.3.1. The seven stages through which the marketing discipline evolved

Table 2: Seven Stages of the Evolution of Marketing (Cant & Brink, 2009:12)

First stage	Selling ancient time during 18 th century and 19 th centuries
Second stage	Selling and advertising during the late 19 th century
Third stage	Selling, advertising and marketing research in 20 th century
Fourth stage	The marketing department developing a balanced marketing programme, which coordinates all the marketing mix instruments
Fifth stage	Market-oriented marketing
Sixth stage	Cause-related and relationship marketing in 20 th and 21 st century
Seventh stage	Online marketing

The first stage in the historical development of marketing discipline happened in the 18th and early 19th centuries in the form of an ancient selling function (Cant & Brink, 2009:12). In the second stage, which happened around late 19th century, producers begin to realise that repeated advertising may enhance their sales activities (Cant & Brink, 2009:12). Kotler (2011:11) contends that in the third stage, producers of goods and services developed marketing information, on which marketing management could base their planning. In the fourth stage, producers realise that although sales, advertising and marketing research functions operated independently from one another, they should be combined together to achieve the optimum goal of the marketing department. The fifth stage, emphasis market oriented organisation. This occurred when an organisation's numerous departments adopted and implemented customer orientated strategy (Cant & Brink, 2009:12).

The need for organisations to market their products and services in a way that may create a competitive advantage for the organisation led to the sixth stage. At this stage, marketers realized that customer needs and wants should be satisfied and that credibility and trust is very important to increase customer's loyalty and long-term relationship with

customers (Kotler, 2011:11). The seventh stage includes internet marketing such as e-marketing, e-tailing and mass customisation. At this stage, marketers realise that the internet can be used to create long-term relationships with customers by establishing a personalised relationship with every customer (Cant & Brink, 2009:22). This section addresses the historical development of marketing. The next section discusses trends in marketing management.

2.3.2 Trends in marketing management

Marketing management practices are changing due to environmental variables in the industry in which the organisations are operating (Porcus *et al*, 2012:324)). Cant and Brink (2009:12) reiterate the importance of organisations “to develop products to meet specific customer’s needs”. Cant *and Brink* (2009:12) stress that it is not enough for organisations to win customers for a product. Rather the product must be targeted to provide value to specific customers’ needs and the organisation must be customer-oriented in all their actions. Based on Cant and Brink’s (2009:12) assumption on trends in marketing, the Apartheid museum should build and sustain two-way long term mutual beneficial relationship with visitors so as to build museum loyalty and repeat visits to Apartheid Museum. Sathya (2015:392), Schwarzi and Grabowska (2015:188) and Yasmin, Tasneem, Fatema (2015:6) argue that Internet media should be used simultaneously with offline media to accommodate visitors that spends more time on online media. In addition, the Apartheid Museum should prioritise meeting museum visitors’ expectations and delivering positive a museum experience to their visitors. This section addressed trends in marketing. The next section explores the concept of marketing processes and activities.

2.3.3 Marketing Mix

Marketing mix originated from organisational marketing strategy. This includes the four P’s of marketing mix aimed at aligning the organisation’s operations to meet the needs and wants of its target customer” (Kotler,2011:15). The four P’s were developed by McCarthy in the 1960’s to enhance the ability of marketing practitioners and students to recall the instruments of the marketing mix (Belch & Belch, 2012:17). The four P’s are the product itself, the price of the product, the place where the product will be sold and

promotion or the process of informing the consumers about the product. Belch and Belch (2012:17) explain that “the marketing mix includes the controllable elements or tools kit that marketing practitioners use to influence customers”. Numerous criticisms of the four P’s of marketing mix levelled by practitioners in the service marketing industry due to its unique and different approach to consumer marketing led to the various modifications to include the unique aspects of services.

Koekemoer (2011:25) added three new P’s to marketing mix namely People, Processes and Physical evidence. According to Koekemoer (20011:25) “People represents the employees of an organisation, who interact with the customers. Process is the way the product and services are delivered and the behavior of those who deliver it, while Physical evidence is the physical premise where the organisation is situated. Museum marketing processes and activities is the use of seven P’s namely Product, Place, Price, Promotion, People, Processes and Physical evidence. Based on Belch and Belch’s (2012:17) assertion, a museum should design its product offerings to deliver excellent museum experience. Additionally, the location of the museum its premises must be clean, conducive and assessable to visitors. In addition, the gate fare should be visitor-friendly, in line with the industry fare. Finally, museum marketers should combine the seven promotion tools namely public relations, advertising, marketing public relations, sales promotions, personal selling, sponsorship, direct marketing and internet to inform or remind visitors of the museum product offering and attempt to persuade visitors to purchase these product offerings. This section addressed the marketing process. The next section discusses marketing communication.

2.3.4 Evolution of the development of marketing in tourism

Cultural tourism products such as museums are increasingly faced with issues of decreasing attendances, limited resources and increased competition (Chhabra, 2009:304). These problems prompt museums to increase their visitor’s attendance and their financial income by applying marketing strategies and tools for their survival. Boda (2015:123) concurs that “the word marketing used to be a dirty word to museum managers in the past”, as museum managers felt that as non-profit organisations, museums should not embark on any marketing initiatives. Clarke (2013:46) explains that

most of the literature in the 1970s, 1980s and 1990s dealt with marketing in museums as simple tactics, as opposed to a strategic tool indispensable for the survival of the museum. Boda (2015:123) argues that the history of museum dates back to 1975. Since then, museum marketing underwent three changes reflected in the three phases of its evolution. The three phases are namely foundation phase, professional phase and discovery phase”.

The foundation phase, which was between (1975-1984), aimed at educating audiences about the museum offerings. While, the professional phase was between (1985-1994), it was characterised by the establishment of marketing departments in museums. The discovery phase, which is from (1985 to date), saw museums change their orientation to being market oriented (Boda, 2015:123). The next section discusses Museum marketing.

2.3.5 Museum marketing

Museum marketing is the application of marketing strategies and tactics to museum management. An examination of the available literature shows that one of the earliest references to museum marketing is contained in “Broadening the concept of marketing (Chhabra, 2009:304). Richani, Papaioannou and Banou (2016:76), Chhabra (2009:311) and Dardanou (2011:46) all argue that “underfunding by government and donors to museums, the need for extra funding, and increase in the numbers of public museums, which led to competition for museum attendance and to the introduction of marketing to museum”. Amenta (2010:31) defines museum marketing as “the management process which confirms the mission of a museum or gallery and is then responsible for the efficient identification, anticipation and satisfaction of the needs of its users”. Based on Amenta’s (2010:31) definition, museum marketing encompasses a process of planning, coordinating, organising and directing museum efforts toward identifying the needs of the visitors to museum, meeting the needs of visitors, creating a positive museum experience and museum product satisfaction in the minds of visitors.

Bucur and Wen (2011:27), Amenta (2010:32), and Tkomarac, Dosen and Vskare (2014:3), all agree that “museum marketers must understand the diverse needs and interests of its potential visitors, develop a brand identity for the museum and pitch its message accordingly”. Bucur and Wen (2011:27) and Tkomarac, Dosen and Vskare (2014:3) state that museum must understand the needs and expectations of its visitors,

develop a unique identity to differentiate its offerings from other museums, and tailor its museum offerings in line with the needs and expectations of its visitors. For a museum to achieve these, its staff must be courteous, friendly, available, and have a good knowledge of the museum product offerings.

Additionally, a museum must maintain positive contacts with visitors at all time and communicate consistently and continuously and centralise positive communication to its targeted visitors. In addition, museums must be visitor-centered in all museum activities such as training of the front-of-house team in customer service and making sure the restrooms are clean, to designing exhibitions, developing online resources, and delivering meaningful collections (Bucur & Wen, 2011:28).

According to Bucur and Wen (2011:28), the main theme in museum marketing is to be visitors centered, making sure that the museum satisfies the needs of the visitors to the museum, in order to achieve that mission and vision of a museum must be visitors centered. Richani, Papaioannou and Banou (2016:76) argue that “underfunding by government and donors to museums, the need for extra funding, and an increase in the numbers of public museums resulting in competition for museum attendance, led to the introduction of marketing to museum”.

It is the aim of every organisation to satisfy their customer's needs. Gupta (2012:109) defines “customer engagement as engaging customers with one another, with a company or a brand. Customer engagement refers to emotional connection or attachment a customer develops during the repeated and ongoing interactions with a company or brand”. Gupta (2012:110) argues that the “secret to acquiring and retaining customers in today's dynamic and competitive business environment is to engage them to participate in an ongoing two- way conversation with other customers, with the aim of creating emotional connections with the brand, high levels of active participation and long-term relationship between the organisation and its customers”. Consumers or organisations can initiate the move for such engagement. Customer engagement can be carried out using either online or offline media to interact with the customers of a brand.

Frost (2011:2) contends that “museum communicator should develop content online such as museum exhibits to engage with visitors online”. Similarly, to talk back areas in a museum, while visitors can post comments and questions about an exhibit, the web

offers opportunities for example, through a web-board, for visitors to respond to what they have seen and to have questions answered by museum staff. On this point, King, Sparts and Wang (2014:65) emphasise “customer engagement as higher-order construct comprising five first-order factors including enthusiasm, attention, absorption, interaction and identification”.

According to Arends, Goldfard, Merkl and Weingartner (2009:118), “online media can be used to explore, educate, announce and discuss and point out existing museum features to visitors”. Museums currently use games to allure younger audience closer to their brand and to create interest in their museum offering. For example, The National Palace Museum in Taipei has an extensive e-learning environment. Every module has defined course goals and defined accompanying characters. In the module, Chinese paintings users may develop an understanding of the fundamental components of Chinese painting. The dialogues of an apprentice and masters Cho Meng-Fu accompany the lesson. For instance, the users will have to create a greeting card based on Autumn colours in Chiao and Hua mountains, which can be annotated and then sent to a friend (Arends *et al*, 2009:23). The benefits of the game to the museum is that it can reach a larger audience and attract users to the museum websites. Museums products are now considered as an experience of the museum.

A study conducted by Rentschler (2002) found that museum marketers must invest heavily in marketing related audience research activities to effectively market a museum. A study by Kamal and Pramanik (2015) revealed that the interior and exterior design of a museum must be of high standard, just as the surrounding environment should be maintained in a better way, while the temperature inside the museum should be controlled. A study by Nechita (2014) revealed that the interaction between visitors and museum is a reciprocal relationship that should end into an entertaining, interesting and memorable experience. A study by Mudzanani (2017) proposed that for museums to achieve greater visibility thereby achieving their missions, the four C’s of museum marketing namely customer value, cost, convenience and communication must be included in museum marketing mix.

This section addressed museum marketing. The next section discusses museum marketing mix.

2.3.6 Museum marketing mix

Marketing mix includes the seven P's namely Product, place, price and promotion, p (Richani, Papaioannou & Banou, 2016:76). Product in the context of a museum means the museum collections, the museum identity, and the museum image. It includes both tangible and intangible aspects of the museum brand promise (Belch & Belch, 2012:17). Place in the context of a museum means the location of the museum. In other words, the place where the museum physically connects with museum visitors such as travelling exhibitions, museum games and virtual museum (Chhabra, 2009:311). Price in museum context means the entrance fees to the museum. The price must be reasonable and commensurate with the price or value of the museum industry and price of other competing museums (Amenta, 2010:31). Further, a museum should once in a while open the museum free of charge to visitors as a way of giving the less privileged members of the public, who wish to visit the museum but could not due to financial constraint, a chance to visit. This may be helpful even if it is just a day in a year for free or at a reduce fee. Promotion in the context of a museum means how the museum uses the promotional mixes to engage, persuade, inform and encourage visitors to visit the museum (Tkomarac, Dosen & Vskare, 2014:3). For example, a museum can develop publications such as newsletters, journals, advertorials or any other communication tools, either online or offline, to communicate with both their visitors and prospective visitors.

2.4 MARKETING COMMUNICATION

Marketing communication is the fourth P in the marketing mix. Kitchen (2008:42) explains that marketing communication is used to inform and persuade the target audience to purchase or use a product or service". Koekemoer (2011:12) defines marketing communication "as the collective, activities, materials, and media used by a marketer to inform or remind customers about a particular product offering and attempt to persuade buyers to purchase or use the product or service". Koekemoer's (2011:12) definition recognises that marketing communication includes the use of series of activities, materials and media to communicate to targeted consumer about a product offering, which aims at building brand loyalty for a product.

Marketing communication is different from marketing because it deals with attempts to inform and persuade consumers to purchase or use a product. Marketing goes beyond that as it entails product development, fixing the right price for a product and selecting the right distribution strategy for the product. Many practitioners see the concept of promotion and marketing communication as having the same meaning in most of the marketing literature. Shimps (2009:43) disagrees with the notion as “he makes a distinction between these two concepts”. Shimps argues that “promotion management deals with the aspect of marketing that promotes and manages explicitly deals, while, marketing communication includes the process of facilitating exchange of information by establishing shared meaning with the organisation’s customers or clients”. Based on Shimps ‘s (2009:43) assertion promotion management is narrow in scope compared to marketing communication, which entails all elements in an organisation’s marketing mix. Shimp (2009:44) identifies “seven tools of marketing communication namely advertising, sponsorship, Marketing public relations, sales promotion, internet, personal selling and direct marketing’.

2.4.1 Trends in marketing communication

Trends in marketing communication include more emphasis on developing and improving long-term mutual beneficial relationships with the organisation’s customers and using alternative news media to communicate more effectively to customers. Kitchen (2008: 34) asserts that more organisations are now making customers the organisation’s priority by focusing on meeting customer’s unique needs and communicating the organisation’s commitment and care to the customers. Belch and Belch (2012:57) contend that the advent of internet media is a major trend in the field of marketing communication”, as organisations can now use multimedia tools, online applications and social media to interact with customers in the market place, as more customers are going online now more than before. The next section discusses trends in museum marketing communication, the marketing communication mix namely advertising, personal selling, sponsorship, internet, marketing public relations, direct marketing, sales promotion and public relations.

2.4.2 Museum marketing communication

Museum marketing communication is the process of informing, persuading visitors to visit a museum or purchase the museum offerings. Mudzanani (2017:6) maintains that “museum marketing communication primary aim is to provide relevant information about a museum marketing offering”. His assertion holds that the essence of marketing communication is to engage and inform target visitors about the museum brand offering. Recent studies have shown that the advent of online media such as social media, search engines, e-mails, web blogs, chatrooms, personal mobile communications and social networking, has affected the uses of marketing communication in museums (Bucur & Wen, 2011: 27, Mudzanani, 2017:5 & Gurel, Richani, Papaioannou & Banou, 2016:1). The evolution of online technologies has made it possible for museums to have visitors beyond the borders of their countries (Kotler & Kotler, 20012:34).

This development implies that museums now have a higher challenge of meeting the needs of a more diverse target audience across boundaries. In addition, Bucur and Wen (2011:38) reiterate the “need for museum marketing communicators to build personal relationships with influential players as these personal relations may translate into benefits for the museum”. Furthermore, Museum marketing communicators must ensure that their marketing communication messages are consistent, centralised and integrated in such a way that all the marketing communication mixes namely advertising, MPR, sponsorship, sales promotion, internet, personal selling and direct marketing, are used to communicate the same message in different ways both on online and offline media (Gurel *et al*, 2016:3).

2.4.3 Trends in museum marketing communication

Museums face stiff competition from the entertainment and cultural point of attraction in cities, shopping malls, sports arenas and cybercafé (Gurel *et al*, 2016:3). The competition in the museum industry and the struggle for survival led to introduction of museum marketing communication strategies and marketing research tools to museum management. Nechita (2014:59) points out that museum experience has been turned into a community, which museums and heritage sites are expected to package and deliver, and which the desiring consumer can attain with some help and attention. Trends in

museum marketing include the advent of new technologies, which allows museums to use web and social media to redesign traditional museum offerings and create virtual marketing world for interactive experiences as well-mixed reality games that combine real and virtual interactions (Drotner & Schroder, 2013:37; Fletcher & Less, 2012:507; Kamal & Dramanik, 2015:88; Gurel *et al*, 2016:4).

The benefits for the museum are that it can reach a larger audience, and attract users to the museum website. Another trend is the use of spiritual and secular festivals such as fireworks, street events, food exhibits and a procession of a saint's relics, like those in Italy (The Cinque Terre region lemon festival), to attract visitors to a museum and to promote their museum offerings. In addition, museums products are now considered as an experience of the museum. In the past, the museum was behind its products, the preserved collections. Museums are beginning to recognise that developing the museum experience does not necessarily compromise the integrity of the museum. Examples of experience enhancements includes the Beamish Museum in North-East England. It has developed a form of living history, where attendants dress up in the period costume and assume the roles of the inhabitants of the North-East at the turn of the Century (Pusa & Uusitalo, 2014:24).

Others are the Captain Cook Birthplace Museum in Middlesborough, which uses scents and sounds to evoke the atmosphere of the time of Captain Cook. Equally, the Victoria and Albert Museum in London has developed its new Chiness Exhibition, the T.T. Tsui Gallery of Chinese Art, to answer a number of questions about the life and times of the era of exhibits, rather than just displaying each individual exhibit separately (Pusa & Uusitalo, 2014:24). These techniques enhance the collections, educate the public and further enhance the experience of the visitors by entertaining or stimulating the visitors. The next section discusses marketing public relations.

2.4.4 Public relations

Public relations is one of the marketing communication tools. Black (2011:7) pointed out that the definition of public relations has changed over the past century and evolved to mean something different to every organisation, industry or professional. The Institute of Public relations in Southern Africa (PRISA) defines public relations as the management, through communication of perceptions and strategic relationships between an

organisation and its internal and external stakeholders (Cutlip, Center & Broom, 2013:8). The aim of public relations is to build and sustain two way mutually beneficial relationship between an organisation and its public by communicating truthful, timely, consistent, centralised stakeholder-oriented messages.

An earlier study conducted on Public relations tourism by Lubbe (1997) revealed that a negative image has to be corrected by reformulating and ultimately implementing the correct communications strategy in the public relations strategy or by adjusting any of the elements in the system. A study conducted by Liievska (2018) revealed that managing the public relations tourism of a country implies a strategic management, which unities these three stages namely defining the issues through research, planning and creating plan and programme of action and communication and estimation of programme.

2.4.5 Advertising

Kotler (2011:514) defines advertising as a message that seeks to attract, inform, persuade and remind targeted audience of a product or ideas. A latter definition by Moriarty, Mitchell and Well (2013:33) defines advertising as “a paid form of persuasive communication that uses mass and interactive media to reach broad audiences with the aim of connecting an identified sponsor with target audience, provide information about products and interpret the product features in terms of the buyer’s needs and wants”. This definition was used for this study as it includes the basic concepts of modern advertising such as persuasive communication, mass and interactive media, identified sponsor, target audience, providing information about product features and buyer’s needs and wants. Museum advertising is the use of paid form presentation through the mass media to influence the attitude and behavior of the visitors toward the museum offerings. Nechita (2014:272) points out the roles of advertising in museum, which are to inform visitors about the museum brand offering, to remind the visitors about the museum offerings, to persuade the visitors to purchase the museum brand offerings, to correct bad impression about the museum and compare the brand promise of one museum to another”.

Dapi (2012:42) state the functions of advertising: firstly, to inform the visitors about the museum product offerings, its benefits and attributes. Secondly, a museum can use advertising to persuade and influence visitors to buy the museum’s product offerings. Furthermore, a museum can use advertising to promote the museum brand, which will

lead to visitors buying the museum's product offerings. Moreover, museum can also use advertising to correct wrong impressions about the museum product offerings. In addition, Advertising can be used to position the brand equity of the museum, which will lead to museum brand loyalty. A study conducted by Singh (2013) revealed that in order to achieve competitive advantage, an organisation must identify major competitors in order to enable the firm to design and offer the appropriate marketing mix and attain the objectives of the firm. A study conducted by Juliana (2011) found that over 90% of younger tourists prefer the internet as their medium of communication with a tourism attraction.

2.4.6 Personal selling

Kotler (2011:513) defines personal selling as “face to face dialogue with one or more prospective purchasers with the aim of making presentations, procuring orders and answering questions from prospective buyers”. This definition stresses key concepts such as face-to-face dialogue with prospective buyers before carrying out any direct personal sales. According to Yousif (2016:155), “for personal selling to be effective, marketing management must integrate it with other marketing communication mix elements”. Yousif (2016:155) asserts that personal selling should be one of the sub-components of the marketing communication elements. Museum personal selling is the use of face-to-face dialogue with visitors and prospective visitors to allure them to buy a museum offering, answer visitor's questions and encourage them to buy the museum offerings.

Yousif (2016:4) argues that the success of personal selling depends on the implementation of these eight processes: searching for sales persons, determining the course of action, assessing the needs, nature of the offer, and method of presentation, dealing with objections, commitment and follow-up. Kotler and Armstrong (2013:156) explain that personal selling is different from other promotional mix elements such as advertising, sales promotion and publicity. However, advertising and sales promotion focus on creating awareness about the existence as to the product features. Its availability and price on a mass basis, personal selling is an individualistic approach dealing with the customers on their individual basis. Adesoga (2016) suggests that the sales force should be adequately rewarded and remunerated to bring out the best in them and to further push the products beyond targets, as such the compensation and incentive plan for the

sales force should be well articulated, clearly stated and communicated to all sales force in the organisation. Yousif (2016) stated that salespersons must be honest when dealing with customers because dishonesty may negatively affect the customer confidence and drive customers to other competing brands.

2.4.7 Sponsorship

Gwinner, Larson and Swanson (2009:45) define sponsorship as “the integration of the product with an activity aimed at exploiting the commercial potential created by the association, thereby positively impacting brand image and/or sales amongst the sponsor’s target market, in order to attain marketing and corporate objectives”. Gwinner *et al* (2009:45) definition stresses that sponsorship must integrate the product into activities thereby creating a good image, brand recall and brand loyalty for the organisation. Museums can sponsor or donate to a worthy cause, which is related to their museum interest in a bid to create good impression in the minds of their visitors. A study conducted by Abiodun (2011) pointed out that sponsoring an event or cause is an avenue to give back to the society, which has helped companies to attain their current position amongst their competitors. Dapi (2012:34) and Gwinner, Larson and Swanson (2009:46) identified five benefits of sponsorship to a museum, namely:

- To identify with a particular target market or lifestyle. When a museum sponsors an event or cause, they appeal to their specific target visitor” market or lifestyle. It assists in creating a brand, which can lead to brand loyalty in the long run.
- To increase awareness of the museum and its product offerings.
- To create or reinforce visitor perceptions of the key museum brand image association. For example, when a museum such as the Apartheid Museum of which the theme deals with the rise and fall of Apartheid, when the museum sponsors an event aiming at correcting the injustice of Apartheid era, the visitors can perceive the museum as one that associate itself with the cause of previously oppressed segment of the South African citizens.
- Sponsorship can be used as a means of improving visitor perceptions of a museum as being likeable, credible and prestigious.
- When a museum creates experiences and evoke feelings. The feelings people may experience during an exciting or highly rewarding event may become indirectly linked to the museum.
- To express commitment to the community on social issues. A museum can benefit from sponsorship, when it sponsors community upliftment or promote social

issues, which can be used by museum to create museum corporate ties with non-profit or charitable organisations, and members of the community will perceive the museum as being socially responsible to their cause.

- To entertain key clients or reward key employees. A museum can sponsor an event to entertain key loyalty visitors and reward their key loyal employees. Involving key visitors in this way is a great way to generate good will and create valuable museum visitors. A study conducted by Olejniczak and Aicher (2010) revealed that sponsorship investments can play a role in how employees perceive their company's organisational culture, and affect individual employees organisational behaviours. A later study conducted by Reiser, Breuer and Wicker (2012) found that sponsorship could assist sponsored organisations in negotiating higher fees in order to allocate returns more equally. This does not mean that all sponsorships are equal, as some events or cause generate more returns than others.

2.4.8 Digital marketing

The internet is an important new element of marketing. Kotler (2011:414) defines digital marketing mix as “online activities and programmes designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services”. Various internet applications such as corporate website, e-mail, blogs and discussion forums can be used to achieve marketing communication objectives.

The Internet allows for personalise messages to prospective customer and instant feedback from prospective customers. According to Bucur and Wen (2011:23) and Chung, Sara and Fiore (2014:189), digital marketing is unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the internet to persuade or influence an audience to pass along the content to others”. Digital museum or otherwise called virtual museum is the use of online technology to engage and share information with visitors.

Virtual museum is also called online museum, hyper museum, digital museum, cyber museum, electronic museum and web museum. Styliani, Fotis, Kostas and Petros (2009:32), Nuseir (2015:34) and Rinta and Kanto (2012:48) argue that the idea behind digital museum is to build an online extension of the museum on the internet. Many museums offer their version of virtual museums (via web, DVD etc.). For instance, Goggle has its own version, called Google Art project, and has partnered with hundreds of

museums, cultural treasure online” (Google Cultural Institute, 2014). Richani, Papaioannon and Banou (2016:3) argue that “virtual exhibits are not substitute for exhibits in museums rather virtual exhibits stand as opportunity for visitors who have seen the real exhibits to revisit them electronically and learn more”. The advantages of virtual museum are to further encourage visitor participation, to provide instant access to information in many ways, to enable audiences, and to access and interpret museum information in their own spare time and on their own terms. Further advantages of virtual museums are to expand museum boundaries across the modern entertainment industry, and to connect and interact with visitors by giving visitors a chance to engage with the museum in an interactive dialog online (Bucur & Wen, 2011:17; Richani e a., 2016:4; Vernuccio, Cesareo, Micheline, & Pastore, 2015:85; Narkiniemi, 2013:19; Durmaz, 2016:36). Video marketing is a vital tool of digital marketing. An example of video marketing in a museum context is how the Finnish Aviation Museum is using multimodal marketing such as viral video by uploading video clips of the museum on the museum’s Youtube, museum facebook page, reflecting the museum’s customer segment: aviation supporters, companies and educational organisation (Bucer & Wen, 2011:42).

2.4.9 Direct marketing

Shimps (2009:326) defines direct marketing as “an interactive system of marketing that uses one or more advertising media to effect a measurable response or transaction at any location”. Shimps (2009:326) definition holds that direct marketing is a multi-system marketing communication, which uses many advertising mediums to transact with customers at any location. Kotler (2011:408) sees direct marketing differently and defines direct marketing as “the use of email, telephone, fax, mail or internet to communicate directly with or solicit response or dialogue from specific customers and prospects”. According to Hasiloglu and Cinar (2008:32) direct marketing includes” four basic points. Firstly, direct marketing is an interactive marketing system. Secondly, responses to the visitor’s ability to move are obtained by the effect of direct marketing. Thirdly, direct marketing is used through the agency of advertising. Lastly, response and action towards direct marketing attempts are measured”. In line with Hasiloglu and Cinar (2008:32) assertion on four basic points of direct marketing, museums should maintain a two-way interaction with visitors on its museum product offerings. Secondly, museum direct

marketing activities should be able to move visitors to buy the museum offering. Thirdly, museum should use direct marketing through the agency of advertising media. This includes the advertising agency's database and technologies to engage with visitors. Lastly, visitors' responses to museum's direct marketing should be measured. However, Passavant (1984:7) contends that direct marketing can be categorised into four titles. Firstly, direct marketing is to response to advertising. Meaning the aim of direct marketing should be to sell a product.as such, advertisement must be applied to direct marketing and it must contain enough information to motivate buyers to but a product. Secondly, the database information must be the exact target mass for the product. Thirdly, direct marketing advertising must be measurable. Lastly, if it is not well coordinated the cost of direct marketing might be high compare to returns on sale”.

According to Passavant (1984:7), museum direct marketing should be targeted at selling the museum's product offering. The museum's direct marketing tools must contain enough information on the museum offerings, which can motivate the visitors to buy the museum's product offerings. Secondly, the museums must have an up-to-date demographics variable of their target visitors, which their messages will be sent to. Thirdly, results of museum direct marketing inputs must be measured. Lastly, the cost of museum direct marketing might be expensive while, but if well managed it is very effective. Armstrong and Kotler (2009:265) concur that direct marketing is collected in seven groups according to their communication tools face-to-face selling, marketing by mail, marketing by phone, direct answer, television marketing, catalogue marketing, kiosk marketing and online marketing”. Based on Armstrong and Kotler's (2009:187) argument, museums can use face-to-face selling to motivate visitors to buy a museum product offering. Marketing by mail can be used by museums to send suggestions, remind note and announcement to visitors with a fixed address.

A museum can use direct marketing by phone by trained marketing personnel to engage and encourage visitors to buy the museum product offerings. In addition, museums can use a prerecorded direct answer television marketing to solicit, persuade and incite visitors watching the television to buy the museum offerings. Museums can also use catalogue as a tool of direct marketing by sending museum product message in publication form to regions where targeted visitors of the museum live and to their

predetermined addresses. Museum kiosk direct marketing uses machines stationed at airports, major luxury hotels and busy attraction sites to give visitors information about the museum and also sell ticket to prospective visitors who wish to visit the museum. Lastly, online marketing, museum should engage with visitors through online media (corporate website, blog, viral marketing, twitter, Facebook and Instagram) and the use of email with the aim of providing relevant information's to visitors, which will encourage them to buy the museum's product offering (Armstrong & Kotler, 2009:187).

2.4.10 Sales promotion

Moriarty *et al* (2012:495) defines sales promotion as" integration of marketing communication activities and material designed to intensify the efforts of the marketer's sales force, induce intermediaries to stock and sell the marketer's product offering, and or persuade consumers to buy the product offering within a specified, limited time period". Moriarty *et al* (2012:495) state that sales promotion is aimed at pushing the buyers to buy more of a product during a limited period of time. Meo, Abbas, Sajjad and Rizwa (2014:203) define sales promotion as a special offer or a part of marketing communication activities. Sales promotion is the use of many short-term strategic promotional tools targeted at generating a desired response from customers. The sole aim of sales promotion is to encourage visitors to buy a museum product offering. Meo *et al* (2014:206) explain that sales promotion can be categorised into three groups, namely free samples, reduction in price and discount level".

Meo *et al* (2014:206) suggest that a museum can open its gate and allow visitors to visit for free to encourage a repeat visit to the museum. Secondly, museums can occasionally reduce the price of entrance ticket and other museums products for a short period of time. Thirdly, museum can offer a discount prices to visitors, who buy a museum product offering. The essence of these three types of museum sales promotion is to encourage the purchase of the museum offerings. Furthermore, museums can occasionally give discount prices, free ticket and products and reduction in the prices of the museum offerings to tourist operators such as travel agents and tour planners as a form of incentive to lure them to encourage visitors to buy a museum product offering.

A study conducted by Chang (2017) revealed that there is a positive effect of sales promotion on consumer involvement and purchase intention, revealing that consumers with high involvement display more awareness and concerns about sales promotion of a tourist business than the ones with low involvement. According to Quwersloot and Duncan (2008:341), sales promotion may pursue several objectives, which can assist a museum to promote its brand. They are:

- Inducing visitors to trial the museum's product offerings,
- Increasing frequency and quantity and repurchase of the museum product offering,
- Countering competitive museum offers,
- Assisting visitors to accept any museum product modifications,
- Building visitors databases,
- Cross-selling and extending the use of the museum brand,
- Reinforcing a museum brand image and strengthen museum brand relationship with visitors.

2.4.11 Marketing Public relations

Kotler (2011:351) defines marketing public relations as “variety of programmes to promote or protect a company's image or individual products”. Kotler (2011:351) states that marketing public relations is the use of a series of plans of a programme to protect or promote the organisation or product image. While, Moriarty *et al* (2012:495) refer to the definition by Harris (1993) which states that MPR is “the process of planning, executing and evaluating programmes that encourage purchase and consumer satisfaction through credible communication of information and impressions that identify companies and their products with the needs, wants, concerns, and interests of consumers”. This definition lent itself better to this study as it recognises key elements such as consumer satisfaction, credible communication and the interest of consumers. It can be inferred from Moriarty *et al* (2012:495) assertion that museums can build and sustain a two-way beneficial mutual relationship with museum visitors by strategically designing a programme of action, which may develop and disseminate credible communication to visitors, prioritise meeting the visitors' expectations and by always prioritising the visitors' interest and satisfaction. This section addressed marketing communication mix. The next section discusses public relations.

2.5 PUBLIC RELATIONS

Since MPR also includes public relations techniques, this section explores a few definitions of public relations.

2.5.1 Definitions of Public relations

Public relations practice is still growing and the industry is dynamic. There are various definitions and perceptions of this field. However, there is still no universally accepted definition for public relations. Numerous definitions of public relations have been proposed over the years by either recognised bodies in public relations or practitioners in the profession.

The late Dr. Rex Harlow researched and analysed over 472 definitions of public relations to develop a universal definition. He defines public relations as the distinctive management function, which helps establish and maintain mutual lines of communication, understanding, acceptance and cooperation between an organisation and its publics, involves the management of problems or issues helps, management to stay informed and be responsive to public opinion (Cutlip, center & Broom, 2013:38). It defines and emphasises the responsibility of management to serve the public interest, helps management keep abreast of and effectively utilise change, serving as an early warning system to help anticipate trends; and uses research and sound and ethnical communication as its principal tools (Cutlip, center & Broom, 2013:38). Cutlip *et al* (2013:38) further provide their own definition of public relations, which sees public relations as the management function that establishes and maintains mutually beneficial relationships between an organisation and the publics on whom its success or failure depends. Cutlip *et al* (2013:38) definitions reinforce the argument of other theorists that public relations establish” mutually beneficial relationship between an organisation and its numerous publics.

Coombs and Holladay (2007:3) define public relations as the management of mutually influential relationships within a web stakeholder and organisational relationship”. The similarity between Coombs *et al*’s (2007:3) and Cutlip *et al* ’s (2013:38) definitions is that they both recognise the need to build mutually beneficial relationships between an

organisation and its stakeholders. The difference between the two definitions is that Coombs *et al* (2007:3) limits stakeholder's engagement to only online media.

National and international public relations bodies such as British institute of Public relations, the institute for Public relations and communication management (PRISA) and Public relations society of America have also formulated definitions for public relations. The institute for public relations and communication management (PRISA), which governs the practice of public relations in Southern Africa, latest definition of public relations state that: Public relations is the management, through communication, of perceptions and strategic relationships between an organisation and its internal and external stakeholders (Cutlip, center & Broom, 2013:38). The Public relations society of America's (PRSA) definition refers to the role of public relations and its public to adapt mutually to each other". CIPR latest definition of public relations defines public relations practice as "the discipline which looks after reputation with the aim of earning understanding and support and influencing opinion and behavior" (Black, 2011:10).

This study adopted the working definition of the Chartered Institute of Public Relations, which states that "public relations is about reputation, the result of what you do, what you say and what others say about you. Public relations is the discipline that looks after reputation with the aim of earning understanding and support, and influencing opinion and behavior. CIPR's definition was adopted for this dissertation because it reiterates the researcher's perception of public relations in terms of earning credibility for the organisation. Black (2011:11) contends that "museum public relation is the application of public relations tactics and techniques in to museum". Black (2011:10) argues the "difference between public relations practice in museum and other organisations is that the museum's unique mission is guarding artifacts in a physical and cultural sense makes its communication goals different" This implies that the artifacts being guarded will be the first priority. This section addressed the concept of public relations. The next section discusses the history of public relations.

2.5.2 History of public relations

The history of Public relations in the United States America can be traced back to the 1800s when directors in the Pennsylvania railroad attempted to unite the public and corporations as a means of building support and acceptances for their businesses (Cutlip

et al, 2013:33). However, the birth of modern day public relations practice is credited to Ivy Lee, who opened the first public relations consultancy in the world in 1906 in the USA (Gurel & Kavak, 2010:48). Edward Bernays also contributed greatly to the development of the field of public relations. He is unarguably the first author of a textbook on Public relations titled *Crystallizing Public Opinion* in 1923. The first public relations practitioner in South Africa was employed by government in 1948, while, the first public relations consultancy in South Africa was opened in Johannesburg in 1949. The Public Relations Institute of Southern Africa was established in 1957 (Papazolomou, Thrassou, Sabova & Vrontis, 2014:7). This section addressed the history of public relations. The next section discusses public relations activities.

2.5.3 Public relations activities

Sknnel *et al.* (2007:48) refer to the International Public Relations Association's (IPRA) list of 14 different types of activities with which public relations practitioners might be concerned:

- Developing and sustaining two-way mutual beneficially relationship between an organisation and its publics.
- It is the duty of public relations practitioner to advise organisational leaders on the implications of their actions for the organisation.
- It is the duty of public relations executive to predict future needs and analyse how they may affect the organisation.
- Another role of a public relations executive in an organisation is to conduct research into public opinion, expectations, attitudes and advise on necessary actions that needs to be taken.
- It is the role of public relation executive to preventing conflict and misunderstandings between an organisation and its publics.
- It is the role of public relations executive in an organisation to create credibility for the organisation and its activities, which will lead to respect for the organisation.
- In addition, the public relations executive in an organisation is meant to create peace and harmony between its organisation, private and public interest.
- To create goodwill with employees and reducing labour strike.
- To promote industrial relationship between its organisation and other organisations.
- To employ competent employees and reducing labour turnover.
- To create awareness for the organisational products and services.
- To create a unique corporate identity for the organisation and its products.

- To promote an interest in international affairs.
- To create awareness for the understanding of democratic practices.

The above listed activities are carried out by the public relations practitioner through a public relations programme and a public relations campaign. Gurel and Kavak (2010:48) argue that museum public relations activities include “building a two way mutually beneficially long-term relationship between a museum and its visitors which is aim at building museum brand loyalty”. Papasolomou, Thrassou, Sabova and Vrontis (2014:7) point out that the duty of museum public relations is “to counsel organisation management on their actions and inaction and how it will affect the museum image and the museum interests”. Black (2011:8) contends that museum public relations executive is “saddle with the duty of maintaining a two-way effective corporate communication between the museum and its publics”. This includes both the internal publics and external publics of the museum.

Schooen (2005:31) concurs that it is the “duty of a museum public relation executive to build and sustain a good relationship between the museum, the media and the general public”. The museum needs to build a good relationship with the press in order to enjoy wider media coverage and positive reportage for the museum activities. Black (2011:8) concurs that it is the duty of museum public relations practitioner to “manage issues and conflict between a museum and its stakeholders amicably so as not to tarnish the image of the museum”. Jakovijevic (2011:5) explains that museum public relations activities include developing a unique corporate identity for the museum”. Gurel and Kavak (2010:45) reiterate that it is the role of museum public relations executive to promote the museum brand offerings by using MPR tools and tactics to encourage visitors to visit the museum and buy the museum brand offerings.

A study carried out by Jakovijevic (2011) revealed that public relations plays a very important promotional role in the marketing of a tourist destination. A study by Black (2011) found out that public relations is moving from a public relations model to a more two-way symmetric model and also Museums are becoming more interactive with their audiences that want a physical experience that combines artifacts, information and

history. While, a study by Gurel and Kavak (2010) found that museums vary their public relations strategies as a function of the public in the relationship.

This section addressed public relations activities. The next section discusses trends in public relations.

2.5.4 Trends in Public relations

Cultlip *et al* (2013:87) explain that trends in “public relations practices include the acknowledgement of this discipline as a more strategic function”. Cultlip *et al* (2013:87) assert that communication has become more strategic, while better relationships with stakeholders should become a priority for organisations. In addition, the introduction of internet to public relations is enabling public relations luminaries to establish better relationships with their stakeholder and position their organisation as socially responsible (Kitchen, 2008:65). Furthermore, the internet has changed how Public relations messages are produced, stored and sent to stakeholders. Also, organisations receive feedback from customers on the internet as well. Bucur and Wen (2011:23) argue that the advent of the internet has changed how museums communicate to its visitors” as museums now use electronic media tools to engage, inform, persuade, educate and receive instant feedback from museum visitors. Another major trend in museum public relations is that museum communication is now interactive, visitors oriented and strategic in building and sustaining a good relationship with the stakeholders of a museum (Gurel & Kavak, 2010).

2.5.5 Digital public relations

The interactive nature of the internet and blogosphere have become part of our society today. According to Gifford (2010:4) digital public relations is the process of issuing online news releases to inform stakeholders about an organisation’s networks and disseminating information through the internet. According to Angelopulo and Barker (2013:365) digital public relations is the process of creating and enhancing the best image for an organisation’s numerous products by effectively using online media and online service in a strategic manner in line with the organisation’s overall communication programmes. Digital public relations is the use of online applications and social media to engage with targeted publics online. According to Argenti and Barnes (2009:64) “digital

media have changed the rules of the game in every strategic communication". Based on Argentis and Barnes 's assumption (2009:64), public relations practitioners through digital media can publishe contents online immediately, receive immediate feedback from targeted publics online and send customised and personalised messages to targeted publics across boundaries. Digital public relations tools include social media, website, blogs, SMS, email and other internet-based technologies to engage with publics of an organisation (Zeitel, bank & Tat, 2014:27; Villaespesa, 2013:18; Weillenman, Hillman & Jungselius, 2013:1846; Carrozzino & Bargamasco, 2010:455).

Digital public relations have many advantages when compared to offline media such as the almost immediate product delivery, interactivity nature, messages can be customised and personalised to individual audience demographics and psychographics (Wright & Hinson, 2009:61; Adlmaier-Herbst, 2014:6; Papasolomou & Melanthiou, 2012:326). Other advantages of digital public relations are that it is easily accessible anywhere and at any time, lowers that cost of reaching target audience and presents the possibilities of updating content in real time and quicker response to the users' activities (Valentini, 2014:66; Argentis & Barnes, 2009:65).

Digital Public relations have some drawbacks associated to the practice. The draw backs of digital public relations are: it is difficult to reach or select the most valuable information from a company's point of view. In addition to lack of instant online availability to engage with audience, it is difficult to analysis and continuously monitor an organisation's online content (Bertacchin & Morando, 2015:62, Hume & Mills, 2011:278; Kidd, 2011:66).

2.5.6 Differences between digital public relations and offline public relations

Papasolomu and Melanthiou (2012:326) contend that there are two major types of public relations luminaries namely those who use traditional public relations tools and those who use corporate online public relations. However, both the former and the latter complement each other. Argentis and Barnes (2009:66) point out that although public relations scholars and theorists predicted the offline and online public relations would be merged but "we never be replaced by other". In retrospect, more organisations are using more of digital public relations than other media. The introduction of online public relations was never meant to replace offline public relations, but to complement one another in order to reach wider publics of the organisation.

2.5.7 Differences between online public relations and offline public relations

Table 3: Digital public relations versus offline public relations (du Plessis, 2005:168)

DIGITAL PUBLIC RELATIONS	OFFLINE PUBLIC RELATIONS
Digital public relations support interactive communication (one-to-one or many to many)	Offline public relations support mass communication (Sending information from one to many receivers)
In digital public relations, the gatekeeper is eliminated.	In offline public relations, the media act as gatekeeper.
Digital public relations support push public relations services.	Offline public relations support pulls public relations services.
Digital public relations offer a lower cost of reaching the targeted publics.	Offline public relations is more expensive compared to digital public relations.
Digital public relations have an immediate response rate.	Offline public relations cannot receive immediate response compared to digital public relations.

According to Du Plessis (2005:168), digital public relations supports interactive communication between one-to-one or many to many publics. Furthermore, in digital public relations media, the gatekeeper is eliminated. Digital public relations is cheaper to reach targeted publics compared to offline public relations. Lastly, with digital public relations immediate response rate is immediately received compared to offline public relations, where it is delayed (Plessis 2005:168).

2.5.8 Integrated marketing communication

Porcu, Carcia and Kitchen (2011:313) argue that since the mid-1990 the concept of integrated marketing communication has come to the fore and attracted considerable attention in the literature. Wells, Burnett and Moriarty (2009:362) argue that “Public relations is part of marketing, that assists marketing efforts with customer relations and that public relations not only complements but also benefits the marketing approach”. Cornelissen and Lock (2008:25) and Kotler (2011: 394) argue that “the two disciplines of public relations and marketing are seen as adversarial”. Kotler (2011:395) further contends that “these disciplines are better viewed as corporate partners rather than as

adversaries, a view that many other theorists also supported” (Kitchen, 2008:43; Shimp (2009:372). Cornelissen and lock (2008:26) believed that the “concept of integration was unworthy of any further examination”. Cornelissen and lock (2008:27) state that the concept has been polarised amongst academics, “while marketing and advertiser educators are in support of the integration of marketing, advertising and public relation function”. Public relations educators still tend to propose this emerging trend. However, studies in this regard indicate that this debate is merely academic, that practitioners need a multi-disciplinary and more cost-effective approach to communication and that the integration of the public relations and marketing functions has already been practiced for years. Kitchen (2008:43) further argues that “integrated communication leads to better consumer satisfaction”.

Kitchen (2008:43) further explains that “for effective communication management, the organisation needs to integrate all its organisational communication and promotional mixes both online and offline to say the same message in different ways, to maintain consistency and centralise organisational communication”. This implies that the organisation must communicate the same messages through all its promotional mixes and coordinate all its communication in order to maintain synergy, consistency and continuity with its various publics. Porcu, Carcia and Kitchen (2011:326) define ‘Integrated marketing communication as the interactive and systematic process of cross-functional planning and optimisation of messages to stakeholders with the aim of communicating with coherence and transparency to achieve synergies and encourage profitable relationships in the short, medium and long-term’. This definition embraces the multidimensional characters of the concept, distinguishing four principle dimensions, which are the one voice, interactivity, cross-functional planning and profitable long-term relationship. One voice means a museum must integrate all its marketing communication tools to communicate clear delivery of coherent messages. There must be synergy in all its marketing communication tools of a museum whether online or offline. Furthermore, interactivity means the museums IMC programme must constantly ensure a dialogue between the museum and its visitors. In addition, cross-functional planning means a museum must integrate all its organisational communication from each department in the museum to present a unified message. Profitable long-term relationship means that the

aim of the museum corporate communication or marketing communication must be unified to build and sustain a two-way beneficial relationship between a museum and its visitors.

Dapi (2012:67) explains that the three factors that led to the emergence of IMC are: firstly, increasing competition and higher risk in market, which brought about merging and acquisitions have been required to meet the consumers' changing needs more successfully through new marketing strategies. Secondly, there is the weakening of the traditional advertising with the advent of online media, which have led to much more exposure to information technology and increased as a result the search for more effective and cost-efficient methods in communications among marketers. Thirdly, demands from consumers, an ongoing change in their life style have made advertisers to develop more elaborate and quicker response communication formats to response to this change.

Dapi (2012:22) listed five benefits of IMC, namely: firstly, Synergy, integrating multiple marketing communication tools to work together for better marketing communication effectiveness. Secondly, the IMC programme assists in ensuring that museum messages are consistent. Thirdly, IMC enhances a good beneficial relationship between a museum and its visitors. In addition, IMC can assist museums to achieve strategic brand positioning. Lastly, IMC can be used to consolidate the brand image of a museum. A study conducted by Mudzanani (2015) revealed that communication objectives should not only be linked to planned product (marketing communication) tools, but the objectives should also be aligned to the unplanned, product and service messages. While, a study conducted by Dapi (2012) found that there is a strong relationship between integrated marketing communication and brand equity as effective IMC programme will leads to brand equity.

2.6 DEFINING MPR

From existing literature and research, it is obvious that MPR is not a new concept, but rather a new nomenclature for a discipline that entails public relations, advertising, marketing and research, which have been practiced for many years. Kitchen (2008:48) proposes the need for the integration of marketing and public relations and explains that this does not necessarily mean that marketing and public relations have the same

function, rather that the strengths of both can be assessed to create effective communication with a diversity of audiences/publics previously beyond the domain of either functions". Papasolomou, Thrassou, Sabova, and Vrontis (2014:7) explain that the term "Marketing Public relations was coined in the 1980's in an effort to distinguish the use of public relations techniques in achieving marketing objectives from the general practice of public relations". There are numerous definitions of MPR because there are debates surrounding the integration of marketing and public relations. The definition of MPR is different from general public relations because it focuses on a product or service (Shimp, 2009: 67). Shimp (2009:68) views marketing public relations differently and defines MPR as "the narrow aspect of public relations that involves an organisation's interactions with consumers or with other publics such as government regarding marketing matters such as safety". Kitchen (2008:91) defines marketing public relations as "a healthy offspring of two parents. Marketing and public relations, marketing public relations represents an opportunity for companies to regain a share of voice in a message-satiated society".

The foremost definition of MPR offered by Harris (1993:14) was that MPR is "the process of planning, executing and evaluating programmes, which encourage purchase and consumer satisfaction through credible communication of information and impressions that identify companies and their products with the needs, wants, concerns and interests of consumers". Harris' definition of MPR links public relations to marketing functions together, but the definition fails to describe what the benefits of MPR are regarding selling of the organisation's, products or service. This dissertation proposed the following working definition of marketing public relations:

MPR involves the integration of interactive process of planning, executing and evaluating communication aimed at enhancing credibility, trust and long-term relationships with the organisation's stakeholders and customers in the selling of its products. Museum public relations is the application of public relations tactics, tools and techniques to museum. Giannini (2010:4) defines MPR as any programme or effort designed to improve, maintain, or protect the sales or image of a product by encouraging intermediaries, such as media and individuals, to voluntarily pass a message about the firm or product to their audience of businesses or consumers". Papasolomon *et al* (2014: 17) contend that MPR

can be otherwise referred to as a product publicity campaign, which involves holistic and comprehensive communication programme targeting mass or well-defined specialty audiences, with the aim of creating awareness and giving information about products and services to boost sales. Armstrong and Kotler (2009:187) argue that MPR is one of the marketing tools classified as consumer-generated marketing (CGM), as it encourages consumers to voluntarily create and share messages and other brand exchanges themselves.

A study conducted by Wijaya and Krismiyati (2013) found that MPR tools namely roadshow, participating in trade fair, giving sponsorship to events and providing community service can be used to attract customers. A study conducted by Wang, Ghalih and Porter (2017) found that MPR strategies can be used to develop brand awareness of a product. A study by Papasolomou *et al* (2014:7) found that well-executed strategic marketing public relations is a necessity to a product survival. A study by Ukaj (2014) showed that communication to consumers must be harmonised, consistent, and complementary to each other leaving no space for contradictions.

2.6.1 MPR Tools

According to Papasolomu *et al* (2014:15), MPR tools are seminars anniversaries, extra ordinary events, Guerrilla MPR, social media, publications, competition, sampling, spokespersons, brand ambassadors, interview and events. The Table 2.6 depicts MPR tools and objectives.

MPR tools	MPR objectives
Seminars	The main objective of seminar is to develop media interest in a specific cause / event and to create publicity for a cause or event.
Anniversaries	The main objective of anniversaries is firstly to generate publicity for a cause or events. Secondly, it is to establish a two-way relationship between the organisation and its customers. Lastly, it is to create publicity through the use of entertainment and education.

Extraordinary events (Guerrilla MPR)	The main objective for extraordinary events is to inform the public about the product or service the organisation is selling and to create awareness and to maintain the interest of the organisation.
Social media	The main objective of social media is to exchange information, to interact with customers and other stakeholders of the brand, and to create publicity for the brand.
Newsletters, Publications	The main objective of newsletter and other publications is to polish the image of organisations and their competencies, and to create publicity for the organisations and their activities.
Competition	The main objectives of competition are to engage with publics and create publicity for the organisations activities and products.
Sampling	The main objectives of sampling are to persuade the customers to buy a product and encourage demand for a product.
Spokespersons, brand ambassadors, interviews	The main objective of spokespersons, brand ambassadors and granting of interviews is to influence public opinion and create public trust in the organisations activities and product.
Events, presentations, exhibitions, road shows.	The main objective of events, presentations, exhibitions and road shows are to create awareness, establish two-way mutual relationship with customers and create publicity through education and entertainment.

Table 2.6 MPR tools and objectives (Papazolomu, Thrassou, Vrontis & Sabova, 2014:15)

Pap ea. (2014:15) explain that the objective of using seminar, anniversaries and extraordinary events are to generate publicity, to create interest in a specific cause or event or to maintain an interest in a specific cause or event. Furthermore, the objectives of using newsletter, presentation, exhibition and roadshow are to generate publicity, to build relationship with customers, to share information, to engage with customers and other brand, to strength awareness through entertainment and education and to promote the image of the organisation. In addition, the objectives of using competition, sampling, spokesperson, brand ambassador and arranging media interviews as a MPR tools is to

influence public opinion, to generate trust and aspiration, to encourage trial to build interaction with public and to create awareness (Papasolomu *et al*, 2014:15).

2.6.2 The factors leading to the growth of MPR

Papasolomu *et al* (2014:16) point out that “today’s consumers are more informed, educated, sophisticated and even critical of the promotional techniques used by companies” This assertion highlights the importance of using marketing public relations strategies and tools, which have a potential of instilling trust and create a favourable environment for effective communication process to take place. According to Wang *et al*. (2017:119) “other factors that led to the growth of MPR are advanced technology and telecommunication”. These allow visitors to be more informed about museum offerings and share word-of-mouth communication faster with the use of online communication tools such as blogs, you tube, Facebook, twitter, corporate website etc. In addition, other factors are a reduction in promotional budget of museums and increasing competition in the advertising industry which forces numerous advertising agencies to adopt more efficient and unique marketing communication technique (Wang *et al*., 2017:24).

2.6.2.1 The roles of marketing public relations

Du Plesiss (2010:8) contends that “marketing public relation can be used to build a long-term relationship, trust through credible communication which can create a competitive advantage an organisation”. This assertion holds that museums need to meet the visitors’ expectations and communicate with visitors in a way that will generate credible communication and feedback in order to build more trust, loyalty and long term mutual beneficial relationships for museum. Marketing public relations activities involves using marketing and public relations strategies and tactics to enhance the selling of product offerings. The roles of MPR is broadly divided into three roles: creating credibility for brand offerings, building more trust in the product offerings and establishing long term relationship with buyers of a product. The next section addresses the three main roles of MPR.

2.6.2.2 Credibility

Koekemoer (2011:46) explain that credibility is “the believability of an entity’s intentions at a particular moment in time”. Credibility means whether a brand offering can be relied

on to do what it promises. Credibility means the trustworthiness and believability of the museum's communication about its museum offerings. MPR uses public relations techniques to add credibility to the museum's offering in order to increase sales and focuses on responsible action and useful information.

2.6.2.3 Trust

MPR can build more trust in the selling of museum offerings. Koekeomer (2011:463) contends that "trust enables buyers to take risks". Du Plessis (2010:8) argues that "trust take time to develop between parties involved and that it exists when one party has confidence in a collaborative exchange partner's reliability and integrity". For the purpose of this dissertation, credibility and trust are related since the credibility of a product offering may generate more trust for the product offering. MPR plays an importance role in developing trust between museum product offerings and its numerous visitors. MPR techniques can be used to make visitor's trust museum's and its museum experience more pleasant in order to increase sales and focus on familiarity with the museum and its brand and make the museum more visible and accessible.

2.6.2.4 Long-term relationship

MPR plays an important role in building long-term relationship with a museum visitor in the selling of its museum offering to visitors. Schoen (2005:42) contends that "credibility and trust are two important concepts necessary to build relationships with visitors since these two concepts are central to agreeable personal relationship'. MPR focuses on building long-term relationships with visitors of a museum in order to persuade them to visit the museum, based on the principles of relationship marketing paradigm. Lubbe and Puth (2009:289) explains that "relationship marketing as the main aim of public relations-oriented definition of marketing", since building relationship with publics of the Apartheid Museum, of which the visitors are a sub-group is what public relations is all about. For the purpose of this dissertation, long-term relationship refers to loyalty towards the museum offerings based on a two-way interaction and the fulfillment of needs.

2.6.3 Marketing public relations activities

MPR activities include organising trade shows, exhibitions, festivals, special events and publishing booklets. Other MPR activities include touring of media houses, organising

media conference and engaging with customers and clients online and advertorials in the media (Papazolomu et al, 2014:15). The next section discusses the main MPR activities.

2.6.3.1 Advertorial

An advertorial is a print advertisement disguised as editorial material. Golan and Viatchaninova (2014:1268) define advertorial as a paid form of advertising that is similar in presentation to traditional newspaper content. Cooper and Nowness (2014:1) provides a detailed definition of “Advertorial as a sponsored message in the media by organised interests to create a favourable environment to pursue their respective goals”. Both the two definitions of advertorial stress that advertorial is a form of advertising. The difference in the two definitions is that the latter argues that the essence of an advertorial is for organised interests to create a favourable environment to pursue their respective goals. Golan and Viatchaninova (2014) point out that the “museum can use advertorial has to shape both the media and the public agenda in line with their museum interests”. Advertorial includes press statement, press release and granting interviews to promote an organisation and its product offering (Cooper & Nowness, 2014:2)

2.6.3.2 Festival and Event

According to Kose, Argan and Argan (2011:3) event is define as “a unique moment in time and aside from everyday occurrences”. Management of an event or otherwise is called event management. Event management is the way in which an organisation deals with events, how the organisation assign roles and responsibilities and the objectives of the event. Ticketing, transportation, human resources, budget, marketing, public relations and risk management. Museum event are special moment in time set aside from everyday occurrence aim creating publicities and encourage visitors to visit a museum and purchase the museum brand offerings. The Apartheid Museum annually organises special events on the museum premise on four public holidays of South Africa namely Human right day, Heritage Day, Youth day and Freedom Day, such as debates on contemporary effects of the Apartheid regime and the changes that were brought by the new dispensation.

Kellezi (2014:468) defines trade shows as events that are held on specific days, where a large number of companies present their new products and sell them to customers and or potential customers.” Based on Kellezi’s (2014:468) definition of trade show, trade

show is an occasion, which allows organisations to show case their products or service to buyer and potential buyers. The primary aim of a tradeshow as a marketing strategy is to play the role of a selling medium. Situma (2012:218) points out that “there are two different type of trade show namely business-to-business trade show. This is where industrial products are display and consumer trade show which target the general public and aim at stimulating end -user demand”. Trade fair and exhibition provides a forum for companies to display and demonstrate their products to potential buyers who have a special interest in buying these products. Gibson and Stewart (2009: 7) define a festival as an event that uses one or more of the following criteria: the use of the word “festival’ in the event, its irregularity, “once-off, annual or biannual event, the emphasis on celebrating, promoting or exploring some aspect of local culture, or being an unusual point of convergence for people with a given cultural activity, or of a specific subcultural identification”.

According to Cudney (2013: 106), Aalst and Melik (2011:198) and Ferdinand (2015:160) the basic features of a festival are: it must be unusual events, not associated with work, something important in the life of a given community to be celebrated or something related to the arts and culture and religion of the local communities. Museum festival is the use of an irregular event celebration to promote the brand offering of a museum. The museum can use a festival as a tool to draw attention to its museum brand offerings. Festival in this context is intended to create publicities for the museum and encourage participants to the festival to visit the museum or buy the museum brand offerings. Kirchgeorg and Kastner (2010:11) contend that the ‘main advantage of tradeshow is that it has the ability to involve the visitors and interact with them in the meant time”. Museums can on specific days of the years open their doors to visitors in form of trade show to allow them experience the museum brand offerings with the aim of encouraging repeat visits to the museum and loyalty to the museum offerings.

2.6.3.3 Media relations

Media relations is a strategic tool of MPR. Supa and Zoch (2009: 45) define media relations as a systematic planned, purposeful and mutually beneficially relationship between journalists in the mass media and public relations practitioners”. The ultimate aim of media relations is to build trust, understanding and mutual respect between the

public relations practitioner and the media. Supa (2008:12) contends the benefits of media relations are broadly divided into two. Firstly, media relation can reach larger audience this includes, increase awareness, creating a positive image for the product and organisation, to create buzz about their organisation or product news in the media. Pang, Chiong and Hassan (2016:273) argue that media relations includes the following activities “maintaining and updating media contacts, disseminating news releases, organising press conferences, offering content and responding to the media”. Marketing public relations practitioners need to understand what makes news, media routine and deadline and how journalists write, as the knowledge will help to get better media coverage and build trust with the journalist. Irons (2011:8) argues that media relations practice is “changing due to the changes social media came with”. These changes led to large numbers of bloggers and online journalists and instead of marketing public relations executive contacting journalists and bloggers to gain media placement, journalists, who need specific materials for stories, blog postings and websites with upcoming deadlines, contact marketing public relation executives regularly.

The study conducted by Irons (2011) revealed that social media is been use to bind a good relationship between marketing public relations practitioners and the media. The study conducted by Pang, Chiong and Hassan (2014) pointed out that the success of media relations executive is attributed to their ability to appeal to the journalist’s professional imperatives such as immediacy, novelty, personalisation, providing suitable, newsworthy content for the specific beats and contextualising information for journalists. However, a study conducted by Supa (2014) showed that new media technologies allow for marketing public relations executive to directly communicate with the multiple stakeholder groups, third-party credibility remains an important aspect, which can often best be gained by developing relationships with journalists.

2.6.3.4 Publicity

Spolts (2014:2) argues that “publicity contributes more than advertising in marketing communication”. Onyiengo (2014:3) define ‘publicity as non-personal stimulation of demands for a product, or service, by planting commercially significant news about it in a published medium or obtaining favourable presentation of it upon radio, television or stage that is not paid for by the sponsor”. Tufail, Saheed, Zameer Bila and Naeem

(2014:15) point out that publicity is essential in selecting and framing mass media to influence the public opinion and behaviour of the individual about a particular brand of a company.

2.6.3.5 Sponsorship

Wang, Ghalih and Porter (2017:119) concur that organisations can market their products by sponsoring any sports events or cultural events that give benefits to the company. Sponsorship is a tool of construct that improves organisations' image or the name of an organisation. Sajid, Tufail, Rasheed, Hashim and Zameer (2014:15) point out that there are three basic elements in sponsorship; the audience / consumer, the sponsor and the activity being sponsored. Belch and Belch (2012:217) explains that sponsoring an event, good cause or brand ambassador is based on the hope that the brand sense consumers attach to the event, good cause or brand personality can be transferred to the sponsoring brand of a particular company. The Apartheid Museum can sponsor events or causes that are in line with its museum brand offerings in order to create awareness for their brand and position the museum as a social responsible museum. Museum sponsorship is aimed at building museum brand equity and loyalty to the museum brand offerings.

2.6.3.6 Publication

Publications are printed materials such as company newspaper, magazines, annual report, brochure, articles and audio-visual material such as blog and website of the organisation. According to Papasolomou, Thrassou, Sabova and Vrontis (2014:7), "brand awareness assists in the expansion of the brand based of the publication which will influence visitors and targeted buyers". Museum printed publications such as newspaper, brochure, magazine, articles and audiovisual materials such as blog and website, should be used to create awareness and influence targeted visitors to purchase the museum brand offerings. A study conducted by Yu-san ting (2012) found that newsletters support customer retention through the principle of customer relationship marketing by establishing and maintaining continued communication and interaction between the museum and visitors.

2.6.3.7 Social media

The evolution of the Internet and worldwide web technologies have influenced how museums market their offerings. Kelly (2009:2) defines the term social media as "the tools

and platforms people use to publish, converse and share content online". The tools include "blogs, Wikis, podcast, sites to share photos and bookmarks" (Ibid). Kaplan and Haenlein (2010:13) define social media as a "group of internet-based applications which build of the ideological and technological foundations of web 2.0, allowing creation and exchange of user generated content". Social media offers various types of channels namely Facebook, twitter, pin interest, YouTube, WhatsApp, Instagram and blogs with different functions, fields of activity and purpose (Thosharidis, Nevantzahi, Vrana & Paschaloudis, 2014; Wong, 2011:98). Chung, Sara and Fiore (2014:200) identify "three distinct marketing applications for which social media are being used by museums they are to build awareness, engage with visitors and networking". Hannan and LI (2017:23) and Zafiropolous, Vrana and Antoniadis (2015:24) argue that "social media offer the possibility to museums visitors to express their experiences, share their memories and observations, upload their own paintings or sketches, photos and videos taken during their visit". In addition, Ke'fi and Lee (2012:506), Villaespesa (2013:18), Nierenberg (2014:59), Holdgaard and Klastrup (2014:192) and Hung, Charlie, Chen, Hsin and Wen (2013:232) all concur that "the use of social media transforms visitors from passive observers to active participators, content creators and museum's ambassadors". The followings are the five most used social media tools.

2.6.3.7.1 Twitter

Saravanakumar and Suganthalakshmi (2012: 4445) stress that "social networks such as Twitter helps to promote brand recognition and build brand loyalty". Twitter feature is easy, quick and time efficient platform that leads to increase of customer insight, sales and buzz. A study conducted by Carscaddon (2013) revealed that twitter provides your library with new opportunities to connect with your library users in meaningful ways. Base on Carscaddon's (2013) finding twitter provides Museum with new opportunities to connect with visitors and share information, to start conversations and listens to visitors online. A study conducted by Curran O'hare and O'brien (2011) found that twitter provides a platform for businesses to see what customers really feel about their own brand and their competitors and in near real time. According to Curran, O'hara and O'brien's (2011) findings, twitter provides a platform to museum to know what the visitors feels about their museum brand offerings and what visitors are thinking about their competing museum in the shortest possible time.

2.6.3.7.2 Instagram

Instagram is crucial social media tool that communicates the untold experiences through visual materials (Weilenmann, Hillman & Jungselius :2013:1844).

2.6.3.7.3 Blogs

Blogs are very different from other social media channels with its function that is managed by only one person, but they provide interaction with others through the addition of comment. A study conducted by Rita (2010) found that blog is a form of marketing that provides a signboard which directs visitors to products and service. In order for blogs to be effective, blog should be promoted both online and offline to attract targeted visitors to the blog. A study conducted by Bashar and Ahmad (2017) revealed that blogs have a remarkable ability to attract customers with very brief statement, and point prospects and customers to valuable content located on the blog.

2.6.3.7.4 YouTube

YouTube went public in 2005 (YouTube, 2009). YouTube is a site where users can upload, share and watch videos, and is the global leader in the video streaming market, with over a billion-video viewed every day (Reino & Hay, 2016:2). A study conducted by Reino and Hay (2016) found out that it is the democracy of sites such as YouTube that is liberating for the tourist. As a tourist can now decide what they want to do based on the experiences of other like-minded tourists. A study carried out by Rodriguez (2017) showed that in relation to advertising consumers do not feel the need to give feedback. In a social media site such as YouTube, where the most important cues are presented, individuals tend to better comprehend the message and therefore, do not feel the need to comment or give feedback. Based on Rodriguez' (2017) finding visitors to museums do not need to give feedback since most cues the museum is presenting on YouTube are easily understood by visitors.

2.6.3.7.5 Facebook

Facebook is the most preferred social media channel globally. According to Kaplan and Haelelin (2010:13) and Parry (2010:161) Facebook allows museum marketers to establish and enhance the brand image, and authority of the organisation within the competitive market. Blogs, podcasts and content shares are currently used as an effective social media tool by major museums to engage users via participatory communication between museums and users. A study conducted by Rahman (2017) found that Facebook allows the sharing of travel experiences and by sharing travel experiences on Facebook

consumers are inspiring visitation through textual, photographic and video word-of-mouth recommendations.

In the light of these, the new terminology “social museology” has emerged eventually with the effective integration of social media technologies and museums (Ozdemir & Celebi, 2017:103). A good example of the use of social media in museum is how the Guggenheim Museum in New York in using YouTube. In 2010 the museum launched an innovative YouTube campaign inviting everyone to attend it by sending their videos. The best video was selected and presented in all the museum’s locations and also on YouTube. This campaign produced over 20,000 submissions from the whole world and more than 24 million views (Bicur & Wen, 2011:8). A study conducted by Suzc *et al* (2016) reported that museums should establish a Facebook profile, which is regularly updated and managed on a daily basis. Also, the content posted should be interesting enough to reach the attention of fans and motivate them to interact by creating content which would not only increase the rate of its attraction to fans but stimulate them to share it and comment on it. A study conducted by Ozdemir and Celebi (2017) provided a different kind of submission from the one of Suzc *et al* (2016) although as the authors agreed that social media should be used effectively in the promotion of museums. Ozdemir and Celebi (2017) found that hashtags is very effective in promoting a brand. For instance, Hashtag usage in social media is a marketing effort to reach and expand the online viewers. A study conducted by Thosharidis *et al* (2014) revealed that “interactivity plays an important role in developing beneficial relationship with online visitors”.

2.6.4 Corporate identity

The first academic research articles related to the concept of corporate identity was published already in the 1950’s. It was in the 1970’s that practitioners in marketing and management identified the corporate identity (Rutitis, Batraga, Skiltere & Ritors, 2014:439). Corporate identity is a cross disciplinary concept that has been introduced in management science and scientific literature by separating it from the corporate image concept in relation to the graphic design paradigm. Explicit management of various corporate identity dimensions is considered to facilitate achieving and strengthening of competitive advantage for individual corporation. Kitchen (2008:115) defines corporate identity as “the visible and physical representation of an organisation using colour,

typography, clothing, logo and livery". Brand identity includes a core identity and an extended identity. The core identity is the timeless essence of the brand, while extended identity is the characteristics and associations that complete the brand (Chen, 2010: 310). Kotler and Keller (2009:569) differentiate between brand identity and brand image by explaining that brand identity is how the organisation defines itself and what it strives for, whereas brand image is the consumers' image of the organisation and its products. According to Pusa and Uusitalo (2014:20), the essence of brand identity is to give a brand a meaning and purpose, to help build brand equity and reap financial benefits. Kitchen (2008: 115) added that a good brand identity can lead to sustainable competitive advantage for a brand. Wijaya and Krismiyati (2013:45) and Blomnack and Brunninge (2009:410) explain that the identity of an organisation must be unique enough to distinguish a brand from others and build a good image for the organisation. For example, the museum's corporate form, logo, signs, uniform and stationery must be unique enough for members of the society to identify.

Museum managers must incorporate a unique identity for the museum brand identity such as using the museum corporate logo, colour and trademark on the uniform of the museum staff, on the corporate website, blog, stationery and communication between the museum and member of the society related (Pusa & Uusitalo, 2014 :2). Museum brand identity can be evaluated on dimensions, such as product, person, symbolic and organisation-related (Pusa & Uusitalo, 2014 :2). Seeing the museum as a product implies its perception and the fact that attention should be paid to both the core product and the augmented production. Museum collections and exhibitions form the core product of a museum, whereas the augmented product comprises of museum services such as its educational programs (Pusa & Uusitalo, 2014:21). Museum as a person implies creating a personality or audience imagery for the museum. Since differentiation of brands on the basis of functional attributes is often not enough to attract customers, museum marketing communicators need to associate imaginary aspects with their museum brand such as creating a brand personality through references to specific persons or user groups. Museum identity through symbolic means a museum should represent something beyond itself such as an icon, symbol, symbolic benefits for communities. In addition, the museum building and its architecture is a symbol for the brand and serves as a source of national

or local pride (Newman & Mclean, 2006:56). Museum as organisation implies that organisational characteristics must be more sustainable basis for differentiation by ensuring that the museum's unique set of values, culture, norms, people, behaviours, programs, assets and skills, delivers the museum experience to the visitors (Newman & Mclean, 2006:56). Adir, Adir and Pascu (2012:651) define logo as "a symbol, a graphic and visual sign which plays an important role into the communication structure of a company".

The corporate logo sends messages in a graphic representation. Keller (2009:371) argues that "the major channels of communications used widely to enforce brand identity in the minds of consumers are advertising, direct marketing, sales promotion, sponsorships, endorsement, public relations, the internet and integrated brand communications". Brand identity is built through creative repetition of themes in various types of media. Pusa and Uusitalo (2014:27) identify 4 sub-perspectives of corporate identity, which are visual identity, corporate identity and organisation's identity. Visual identity refers to the various visual cues that a museum marshals as part of its corporate communications policy. Visual identity includes the museum's name, logo, slogan, colour any anything else that is related to graphic design. Corporate identity is an area dominated by multiple identity categorisations. Balmer and Grayser (2004:6) identify six separate identity types, which are actual identity, communicated identity, conceived identity, ideal identity, desired identity and the corporate brand identity.

Actual identity is the real identity of a museum. Communicated identity is the identity a museum is communicating to the public. Conceived identity is the identity members of the public have about a museum. Ideal identity is what the museum wants to communicate to its public. Desired identity is the identity the museum wants to have in the mind of the members of the public. While, corporate brand identity is the total identity a museum is depicting to members of the public. Museum identity is the defining characteristic of a museum. It refers to the identity of the employees of a museum. Fouche (2003:23) argues that there are certain objectives to be kept in the mind when creating a corporate identity system for a museum. These objectives are as follows.:

- Coordinating all of the museum's graphic materials.
- Establishing an image for the museum.

- Expressing the personality of the museum.
- Creating an appropriate design for the museum
- Creating a system that is flexible so that it will be able to work in a variety of applications and accommodate the changes that will be inevitable.
- Creating a system with a long-life span. It should have a minimum useful life of five years.
- Creating a system immediately identified with the museum.
- Lastly, creating a system that will stand up to that of competing museums.

These objectives should be applied to all the elements of the visual identity, with an element like colour, a strategy should be developed to monitor the use of colour, to ensure consistency. It should reflect the personality of the museum. As well as the museum product offerings that the museum is selling. Colour when used consistently, is also an effective means of coordinating all the graphic and communication material of the museum. Otubanjo (2012:6) identifies four benefits of effective corporate identity which are as follows:

- It creates a consistent identity and image that provides a powerful means of increasing sales
- It makes visitors familiar with the museum and its products.
- It establishes a uniform corporate image for a museum
- Visitors learn to recognise the museum and a perception of the museum as a high-quality museum is established.
- Identify museum programmes, which may help to raise morale of employees and the recruitment of high caliber staff.

Kostamo (2013:36) argues that “for a museum to achieve a successful corporate identity system, there must be a graphic standard manual also refer to as a corporate identity manual”. The manual is a management tool to coordinate the efforts of everyone involved in the identity programme. It is a style-guide that promotes standardisation of all application of the corporate identity and contains important information about the corporate symbol of the museum, the colour, palette, stationery and uniform of employees. It can for example contain guidelines for the use of colour not only on museum printed medium, but also on the building of the museum, vehicles of the museum, uniforms of employees of the museum and the museum’s tangibles gifts such as pens. Corporate identity manual provides guidance for the maintenance of the museum identity

system, as the museum identity manual and the corporate identity system must be seen as being in a state of continual evolution (Kostamo, 2013:36).

Abratt and Kleyn (2011:16) contend that “it is important to know the visitors at which the museum identity is aimed”. In addition, corporate identity must be rooted in the mission, vision and goals of the organisation. This requires a coordinated involvement between all the people involved in the process. A study conducted by Pusa and Uusitalo (2014) showed that the main interest of museum lied in developing audience accessibility rather than in differentiating the museum’s brand and personality and also that the brand identity of a museum is based on the scope, type and collections and exhibitions of the museum. A study conducted by Newman and Mclean (2006) revealed that the contests of identity are engage in by all involved, from those who directly or indirectly were responsible for the exhibitions and museum-based community development projects to the respondents who consumed them. A study by Chen (2010) which aimed at investing similarities between corporate identity and environment found out that companies should exploit popular concerns about environmental issues to position their brands to obtain new differentiation advantages in new markets. A study by Furman (2010) propose that reference to company history in corporate communications affects conceptions of the firm’s identity held among internal audiences.

2.6.4.1 Corporate colour

Corporate colour is an integral element of corporate marketing communication. It includes moods and emotions, influences buyer’s perceptions and behavior and help companies position or differentiate their brands from the competitors (Batra, 2016:42). Appropriate use of colour can impact greatly on the success of a design. There are many colour design strategies but the meaning that colour impact to a consumer and, in particular, the coherence of these meanings with other brand and product message is often an important consideration (Pham:2014). Westland and shin (2015:49) echo that meanings impaired by colour can depend upon culture and geography and can vary over time.

2.6.4.2 Corporate architecture

Balmer (2005:6) argue that corporate architecture lies at the heart of corporate identity. Architecture involves buildings which are designed to portray, an idea or an emotion of a company’s purpose, position in time and creators. Mohammed (2010:2) define corporate

architecture design as the preparation of instructions for the manufacturer of artefacts to create an image of corporate identity. Corporate architecture is an art and it is a significant piece of symbolism. Corporate architecture and the physical location of a company often considered to be an important part of the corporate identity. Architecture, location, and interior decoration of a museum can help visitors to recognise a museum and explain further the storyline of a museum. Museum's architecture and office layout are visible artefacts that impact on the corporate image of a museum.

Gray and Balmer (1998:61) contend that interior design gives consumers a hint of the performance of a particular organisation. Based on Gray and Balmer (1998:61) assertion the museum interior design hints visitors of the themes of a museum and the meaning the museum is conveying to the visitors. The museum building and its architecture symbol for the brand and serves as a source of national or local pride. For example, the Guggenheim's New York museum designed by Frank Lloyd Wright and its Bilbao museum designed by Frank Gehry have become a part of the Guggenheim's brand identity. Likewise, the Neue Nationalgalerie in Berlin designed by Ludwig Mies van der Rohe is closely associated with its architecture (Pusa & Uusitalo, 2014:22). Previous studies conducted on architecture design of an organisation as a marketing and communication tools includes the studies by Mohammed (2010) which revealed that corporate architecture of a building is used as the glue in communication and has a direct positive or negative impact on the corporate identity of an organisation.

2.7 CORPORATE IMAGE

According to Theaker (2012:129) corporate image is defined as "how the public's actually view an organisation" Theaker's (2012:129) definition holds that the corporate image is what the public's of an organisation

think about the organisation. Kitchen (2012:34) defines corporate image as the "way the company is perceived in the minds of whatever marketplace" Kitchen's (2012:34) definition also concurs with Theaker's definition that image is what the public's of an organisation perceived in perceived about the organisation. The only disagreement between the two definitions is the use of the marketplace in Kitchen's definition. A corporate image is a composite of people's attitudes and beliefs about an organisation. Furman (2010:63) explain there are four eras in the development of corporate image.

The first era (in 19th century England. Image are limited to visual design. The second era (Architecture, western Europe and the united states) this era was between end of the 19th and beginning of the 20th century. In this era image were expressed through integration of design and architecture works in building towels, painting pottery and furnishes. The third era (consumer products and the united states) this era was a transition from design integration to design identification in consumer products (Furman: 2010:63). There are three concepts of image namely corporate image (the way people view the corporation), brand image (the way people view a particular brand that in competition with other brands) and product image (the way people view a particular product category) (Theaker, 2012:129).

According to Blomback and Brunnings (2009:34), Chen (2010:309), and Vahamme, Lindgreen, Reast and Popering (2011:260), the importance of a positive image to an organisation which are job seeker are more comfortable working for an organisation with a positive corporate image. In addition, there are possibility of large individual profits, stockholders will be eager to invest in such organisation and suppliers and customers will want to patronise such organisation. Moreno and Ritchie (2008:480) define museum image as “the overall mental picture formed from the mass of information available to the visitor, both about the specific museum and about museums in general”. Based on this definition by Moreno and Ritchie (2008:480) museum image is what the visitors thinks and believe about a museum offering in comparism to other competing museum brand offerings. Museum needs to create a good impression to their visitors, donors and the other stakeholders.

A study conducted by Keh and Xie (2009) found out that companies with favourable reputations benefits from building trust and identification among customers, which, in turn, positively influence customer’s commitment. A study by Vahamme *et al* (2011) reported that cause-related marketing has a significance effect on the corporate image of an organisation. A study conducted by Furman (2010) propose that references to events and/ or people in the corporation’s past strengthen the recognition of a company uniqueness.

2.8 SUMMARY

This chapter discussed the literature pertinent to the topic of this study. Marketing public relations is the narrow aspect of public relations that involves an organisation's interactions with consumers or with other publics. Marketing public relations activities involve using marketing and public relations strategies and tactics to enhance the selling of Apartheid museum product offerings. This chapter addressed the concept of marketing, evolution of marketing, marketing communication, the eight mixes of marketing communication, Public relations and Marketing Public relations. It also includes the roles of public relations, roles of marketing public relations at a museum and marketing public relations activities.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 INTRODUCTION

This study investigated the use of marketing public relations by the Apartheid Museum of South Africa. The previous chapter discussed the literature review for the study. This chapter addresses the research design and research methodology of the study. It also presents the data collection technique, population and sampling method, data analysis and interpretation, issues of reliability and validity, ethical considerations, confidentiality and informed consent in the study.

3.2 RESEARCH METHODOLOGY AND DESIGN

Research design is the whole process of research from the stage of conceptualising a problem, to designing research questions, data collection, analysis and interpretation of the collected data and report writing (Creswell 2014:6). Creswell (2014:6) posits that research design is all the process the researcher undertakes when conducting a research study. Furthermore, a research design guides the researcher in order to ensure that the data collected address the stated research questions for a study.

The mixed methods approach was used for this study. According to Wagner, Kawulich and Garner (2012:59), a mixed research methods approach is a research design, which involves collecting and analysing research data from both quantitative and qualitative research simultaneously in a single study. According to Creswell (2014: 27), the mixed research method presents an advantage of offsetting the shortcomings of a single research method as it gains from the strength of both research methods. Klaus (2012: 46) argues that using mixed research methods may assist in providing a more in-depth picture of the issue being investigated when mixed research is used together in a single study. According to Babbie (2013: 51), quantitative research design is a research method that uses scientific measurement and statistical analysis through the use of questionnaires or polls as its data collection instrument. Babbie's (2013:51) definition of quantitative research method holds that this method relies on the use of questionnaires or polls as its data collection instrument. In addition, the data collected should be analysed using statistical analysis.

The quantitative research method has its advantages. According to Keyton (2010:89) quantitative research method allows for more subjects to be used in a study, which will enhance the generalisation of the findings of the study. Wagner *et al.* (2013:41) explain that since quantitative research uses statistical analysis, it leads to accuracy and greater objectivity. Klaus (2012:46) explains that the quantitative research method prevents researchers from influencing the findings of the studies. It also enables the researcher to carry out a comparison of the findings with those of similar studies. Yin and Ebrary (2010:35) define qualitative research method “as a research design that is concerned with the collection of words, data pictures or objects”. According to Yin and Ebrary’s (2010:35) definition, qualitative research design uses words, object and data pictures.

Qualitative research method has many advantages. Creswell (2014:30) contends that qualitative research design allows the participants to freely express their attitudes, feelings and behaviours, thereby providing an in-depth and more detailed analysis. Atkinson and Delamont (2009:36) argue that due to the openness of qualitative research method, where participants are encouraged to express their feelings, the method can open up new topics or issues, which the researcher did not have in mind before. Furthermore, qualitative research design safeguards against the prejudgment of the data collection results. This study used both qualitative and quantitative research method. Six interviews were conducted with employees in the department of marketing and public relations at the Apartheid Museum. Additionally, 384 survey questionnaires were physically administered to visitors of the Apartheid Museum in the data collection month on the premises of the Apartheid Museum. The researcher administered the questionnaires personally in order to be able to correct any misunderstanding the respondents and participants may encounter during the study.

This section addressed the research design for this study. The next section discusses the research population.

3.3 POPULATION

Babbie (2013:89) defines a population as “all the elements individuals, objects and events that meet the sample criteria for inclusion in a study”. The estimated population for the

quantitative part of this study is 130,000 visitors that visit the Apartheid Museum annually. The total population for the qualitative part of the research is all the nine employees working in the department of marketing and public relations at the Apartheid Museum. In line with Krejcie and Morgan's (1970:608) table, the quantitative part of the research should comprise at sample size of 384 respondents. The accessible population for the completion of the survey questionnaire is approximate 10,800 visitors to the Apartheid Museum for the data collection month. During this time, the researcher was physically present at the Apartheid Museum to collect the data. The accessible population for the scheduled interviews is all nine employees who work in the department of marketing and public relations at the Apartheid Museum, while, all the employees in the department of marketing and public relations at the Apartheid Museum are in the units of analysis.

Babbie (2012:88) defines a population as "all the elements individuals, objects and events that meet the sample criteria for inclusion in a study". On the one hand, the total population for the quantitative part of the study was the 130,000 visitors, who visit the Apartheid Museum annually. On the other hand, the total population for the qualitative part of the research involves all the nine staff members in the marketing and public relations department at the Apartheid Museum.

In line with Krejcie and Morgan's (1970:608) table, the accessible population for the completion of the survey questionnaire was approximate 10,800 visitors to the Apartheid Museum for the data collection month. The units of analysis for the quantitative part of the study was all visitors to the museum in the data collection month. The researcher was physically present at the premises of Apartheid Museum to collect the data.

3.4 SAMPLING

According to Babbie (2012:196) sampling is "the process of selecting a sample to participant in a research study". This study used purposive sampling as the sampling method for the qualitative studies while probability sampling method was used for the quantitative part of this study. Wanger *et al* (2012:46) define purposive sample as a "sampling method that relies on the researchers own experiences and expert judgment to find the right participants and respondents who will be considered to be a true representation of the total population". A purposive sampling method was used to select

six employees in the department of marketing and public relations at the Apartheid Museum to participate in the interviews. While, 384 visitors took part in the survey questionnaire. The researcher adopted probability sampling since it allows the researcher to select 348 respondents through a simple random sampling method to partake in the survey questionnaire. The criterion for selecting participants for the qualitative research is that the participants must be working for the department of public relations and marketing at the Apartheid Museum.

The criteria for selecting respondents for the quantitative research method are that the respondents must be over the age of 18 and must have visited the Apartheid Museum within the 30 days the researcher will be collecting the data. According to the deputy director of the Museum, it receives 130 000 visitors per annum on average. This then formed the population since the data was collected during one month only from 1st to 31st of the data collection month, which extrapolates to about 10,833 visitors. In line with Krejcie and Morgan's (1970:608) table, the sample size for this study was 384 respondents for the quantitative part of the research. Morse and Janice (2000:3) and Wagner *et al* (2012:61) argue that "when mixed research designs are used for a study, fewer interview participants are required". In light of this assertion, six employees from the department of marketing and public relations at the Apartheid Museum participated in the qualitative part of this research.

3.5 DATA COLLECTION INSTRUMENTATION

3.5.1 Quantitative data collection instrument

This study used 384 physically administered survey questionnaires. In addition, the questionnaires used a five-point Likert type scale question format to allow the visitors to provide their exact response in the five options, namely: strongly agree, agree, neither agree nor disagree. For the sake of clarity and ease of comprehension, the researcher structured the survey questionnaires statements and scheduled interview questions in simple and straight forward language and in line with the funnel technique. Keyton (2010:186) contend that the questionnaire as a data collection instrument is faster and less expensive and allows for flexibility and consistency as it allows for the researcher to ask the same questions of all subjects. Keyton (2010:86) contends that the questionnaire has the advantage of allowing respondents to respond more freely.

Babbie (2013:82) concurs that it is important to run a pilot study before conducting a study for the main study. Keyton (2010:126) defines a pilot study as a smaller scale study in the form of a trial study on the same objects in the same population to be used by the main study. Twenty survey questionnaires were physically administered to visitors of the Apartheid Museum as a pilot study,

3.5.2 Qualitative data collection instrument

Two interviews were conducted with employees in the department of marketing and public relations at the Apartheid Museum as a pilot study. The results of the two pilot studies were not part of the main studies. The essence of the pilot studies was to test the reliability and validity of the two data collection instruments before the main study and notice any shortcomings in the instruments, which need correction before the main study was conducted. The researcher developed an interview guide to keep the research focused on the main points of the interview. The interview is a close structured interview. The interview guide comprised three parts, namely the introduction part, where the researcher was introduced and what the researcher wants to achieve with the study. The second part comprises of four demographics questions which investigate whether the demographics of the participants influence their comments and responses. The third part of the interview comprises questions pertaining to each of the three research questions namely what are visitors' perception of the MPR activities of the Apartheid museum? how is the museum using MPR tools? and, what are the visitor's perception of the corporate identity of the Apartheid museum? Each of these three questions had a number of related sub-questions which were similar to the statement in the survey questionnaire, except that they required more detailed explanations by the participants in the scheduled interview. The reason for using mixed data collection instrument is for each of the instrument to complement the weakness of another and also to compare results from both studies. The goal of this study was to describe and explore the use of marketing public relations at the Apartheid Museum in Johannesburg, South Africa.

3.6 DATA ANALYSIS AND INTERPRETATION

Using the SPSS software for descriptive statistics, the researcher analysed the data collected from the 384 questionnaires by imputing the data's on SPSS software for graphically interpretation. The researcher also analysed the results using means and

percentages of findings collected. In addition, the researcher used Cronbach's Alpha coefficient to determine the reliability of the visitor's perceptions towards the marketing public relations activities and corporate identity of the Apartheid museum. The qualitative data were recorded and later transcribed into written format. The researcher categorised the data into themes in line with the research objectives. The data were later coded into themes for further thematic analysis. This study strictly applies Braun and Clarke's (2006:78) six steps to carry out the thematic analysis, which familiarised the researcher with the data, generated initial codes, searched for themes, reviewed themes, defined and named themes and produced the final result. The result obtained was later compared and contrasted with the literature and related theories. Further, conclusions and recommendations were made based on the results.

3.7 ISSUES OF RELIABILITY AND VALIDITY

The researcher ensured the reliability of this study by doing everything possible to reduce the sources of measurement errors and data collection bias. Wagner *et al* (2012:57) define the validity of a research instrument as the "extent to which a test measures what it is meant to measure". The researcher ensured content validity by ensuring that both questions for the interview schedules and statements for questionnaire were aligned to the literature review and the objectives for this study. Furthermore, the researcher personally administered the data collection instrument to ensure content validity. In addition, the statements in the questionnaire and questions in the interviews were formulated in simple language for clarity and ease of understanding. Moreover, the researcher provided guidelines for answering the questions and responding to the items in the questionnaire. Also, in order to prevent another person from answering the questions for the respondents and participants the researcher physically administered the questionnaires and interview sections to ensure the validity of the data. In addition, to ensuring the reliability of the quantitative results, this study used a Cronbach's Alpha statistic test and scales to determine the reliability of the results from the statements in the questionnaires.

3.8 ETHICAL CONSIDERATIONS

The researcher ensured that the methodological and ethical implication for this study was in line with the requirements of the eUniversity of South Africa Ethics Policy.

3.9 CONFIDENTIALITY

The researcher ensured that the identities and responses of the participants and respondents were kept confidential and are only used for academic purposes.

3.10 INFORMED CONSENT

The questionnaires and interviews included an informed consent form for the respondents and participants to indicate their willingness to partake in the study. Lastly, participants and respondents in the study were informed that they could discontinue their involvement in the study at any stage of the study should they wish to, without any prejudice or penalty.

3.10 SUMMARY

This chapter discussed the research methodology used in this study. It also addressed the population, the sampling method, data collection instruments, data analysis and interpretation, issues of reliability and validity, ethical considerations, confidentiality and informed consent. The next chapter dwells on data presentation and interpretation of research results.

CHAPTER 4: PRESENTATION & INTERPRETATION OF RESEARCH RESULTS

4.1 INTRODUCTION

The previous Chapter discussed the research methodology and research design of this study. This Chapter addresses the presentation of both qualitative and quantitative research findings. It also presents the demographic findings and interpretation of findings in relation to the three objectives of the study. The purpose of this qualitative and quantitative cross-sectional study was to explore the use of MPR at the Apartheid Museum in Johannesburg, South Africa. The followings are the objectives for this study:

- To explore visitors' perceptions of the marketing public relations (MPR) activities at the Apartheid Museum.
- To describe the use of MPR activities by the Apartheid Museum
- To explore the visitors' perceptions of the corporate identity of the Apartheid Museum.

The researcher physically administered 384 questionnaires to visitors at the Apartheid museum with a response rate of 100 percent. The data collected from the questionnaires was analysed using the SPSS software for descriptive statistics. Six employees from department of marketing and Public relations at the Apartheid Museum participated in scheduled interviews. The data collected from the interviews were recorded and later transcribed verbatim, coded and further categorised into themes for further thematic analysis.

4.2 DEMOGRAPHICS PROFILE OF VISITORS

This section addresses the demographics findings for the 384 visitors, who participated in the survey questionnaire. The essence of this section is to investigate whether the demographics of the visitors affected their responses. The next section addresses the four demographic questions asked in the questionnaire and visitors' responses.

4.2.1 Gender

Respondents were asked to indicate their gender as reflected in Figure 1.

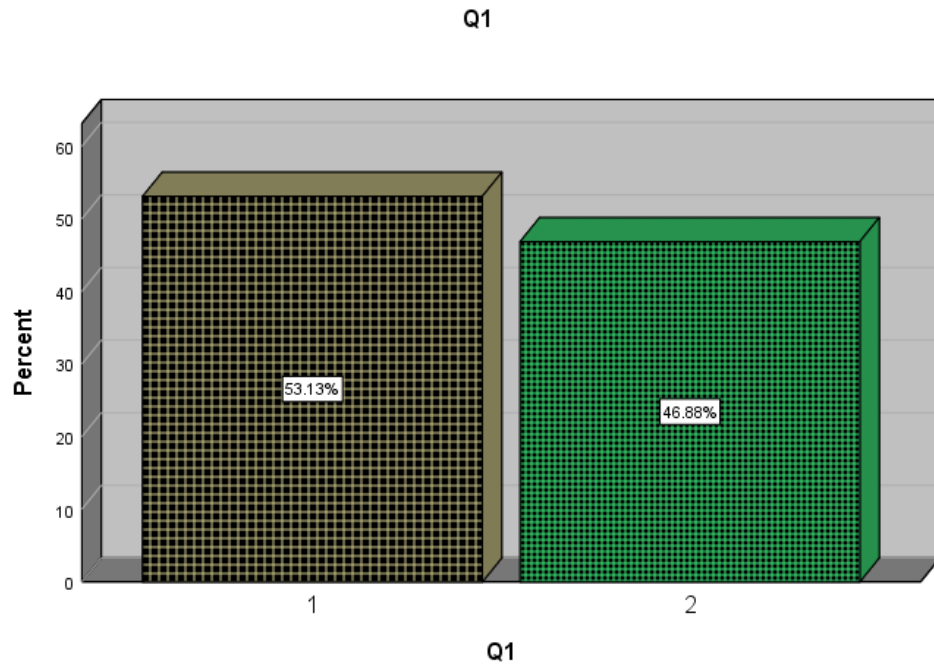


Figure 1: Gender

The findings show that 46.9% of the visitors were female. 53.1% of the visitors were male. The majority of visitors are female. These findings are in contrast with the study conducted by Mudzanani (2013:135) at the Ditsong and Iziko Museum, which reported that 53% of the visitors were female and 48% of the visitors were male.

4.2.2. Age

Respondents were asked to indicate their age as shown in Figure 2.

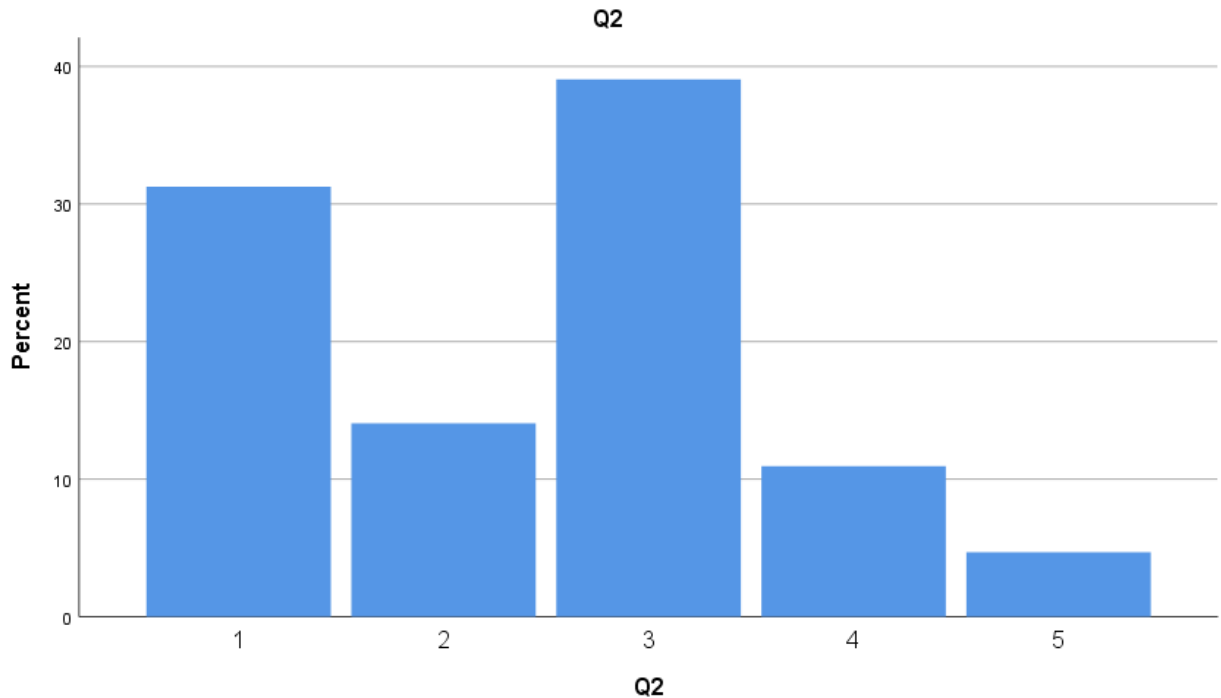


Figure 2: Age

Thirty-one percent of the visitors were between the ages of 18-30 years old which account. 14.1% of the visitors were between the ages of 31-43 years old. 39.1% of visitors were between the ages of 44-56 years old. 10.9% of the visitors were in the age group of 57-69 years old. 4.7% of the visitors were 70 years and above. The findings show that 66.6% of the visitors to the museum were under the age of 44 years. This corroborates the findings on age group in the study conducted by Buljubasic (2015:116) at the Museum of Fine Arts in Croatia where 50% of the visitors were under the age of 42 years. These findings confirm those from a study conducted by Bicur and Wen (2011:83) at the Finnish Aviation Museum, which reported 90% of visitors in the age group of 18-44 years old. It can thus be concluded that most visitors to museums are below the age of 45.

4.2.3. Province of residence

Respondents were asked their province of residence as shown in Figure 3.

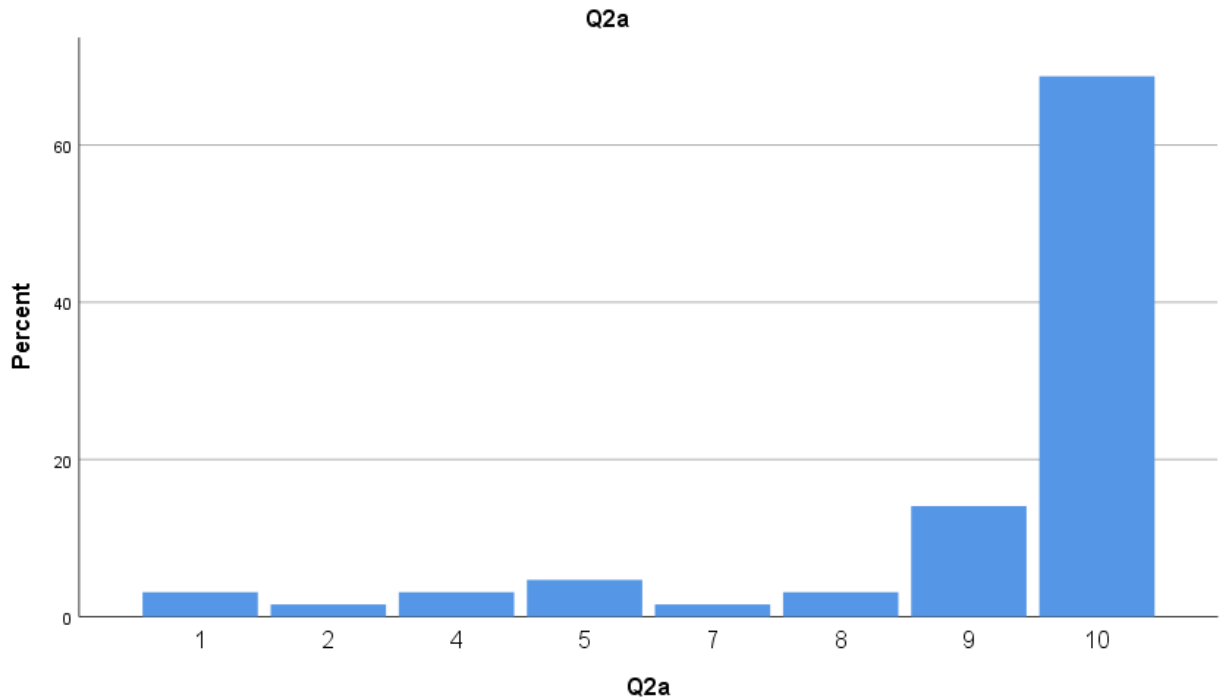


Figure 2: Province of Residence

Three percent of the visitors came from the Gauteng province, 1.6% Free State, 3.1% Limpopo, 4.7% Eastern Cape province, 1.6% Western Cape, 3.1% Northern Cape, 14.1% North West, And 68.8% from other countries. None of the visitors came from Kwazulu Natal and Mpumalanga provinces. The findings showed that 68.8% of the visitors were international tourists. The study conducted by Mudzanani (2013:161) at the Ditsong and Iziko Museum also showed that 26.9% of the visitors were foreign visitors and 37% from Gauteng province. This is in contrast with the present studies as only 3.1% of the visitors were from Gauteng. This finding show that the Apartheid Museum international marketing campaign is attracting international visitors. This also implies the museum must intensify its marketing campaigns to encourage visitors residing in Gauteng, the host province to visit the museum.

4.2.4. Level of education

Respondents were asked their level of education as shown in Figure 4.

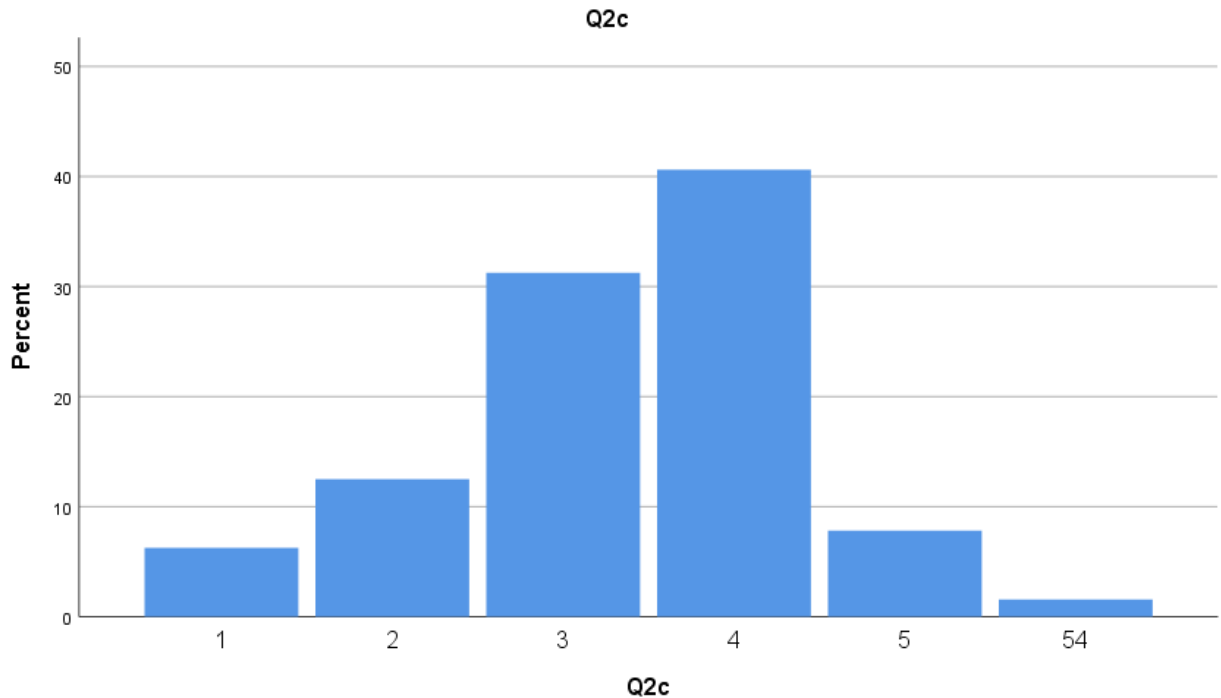


Figure 3: Level of Education

Six-point one percent of the visitors had no schooling. 12.5% of the visitors were holders of a matric certificate. 31.3% of the visitors were holders of a diploma. 40.6% of the visitors were holders of a degree. 7.8% of the visitors are holders of a post graduate degree. 1.6% fell under specialised education. The findings show that 75% of the visitors have a diploma and other higher certificates. These findings are inconsistent with the study conducted by Mudzanani (2013:159) on the educational level of visitors to Doitsong and Iziko Museum, which shows that 50% of the visitors have above matriculation certificate. And, the study conducted by Buljubastic *et al.* (2015:117) at the Museum of Fine Arts in Croatia where 87% of the visitor's educational level is upper secondary educational level and higher educational level qualifications. The above findings confirmed the assertion that visitors to museums are educated members of the general public.

4.3 DEMOGRAPHIC PROFILE OF EMPLOYEES IN DEPARTMENT OF MARKETING AND PUBLIC RELATIONS

4.3.1 Gender

Participates were asked their gender as shown in Figure 4.

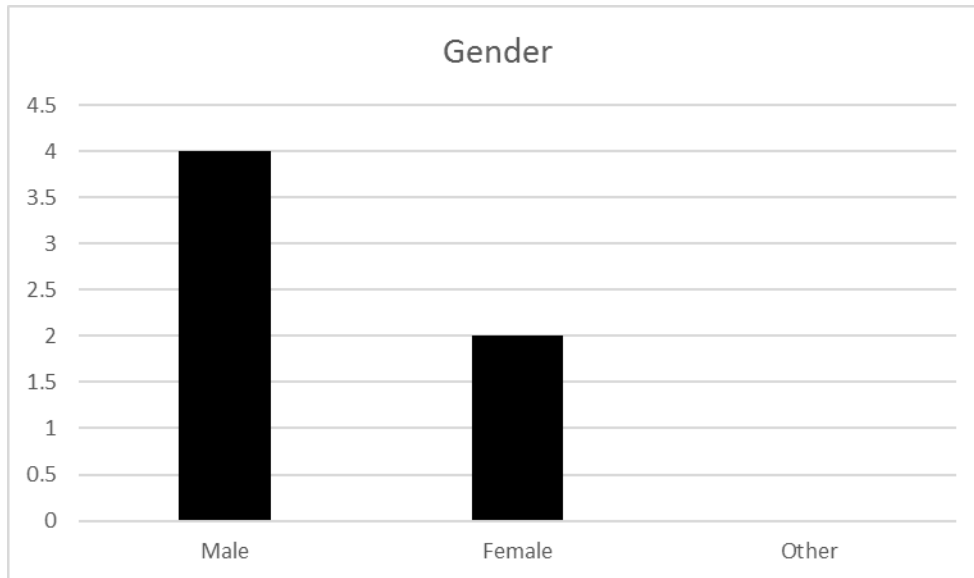


Figure 4: Gender of Employees

Thirty-three percent of the participants in the interview were female, while 66.66% were male. The findings show that majority of the employees of Apartheid museum were male.

4.3.2 Age

When participants were asked their age as shown in Figure 5.

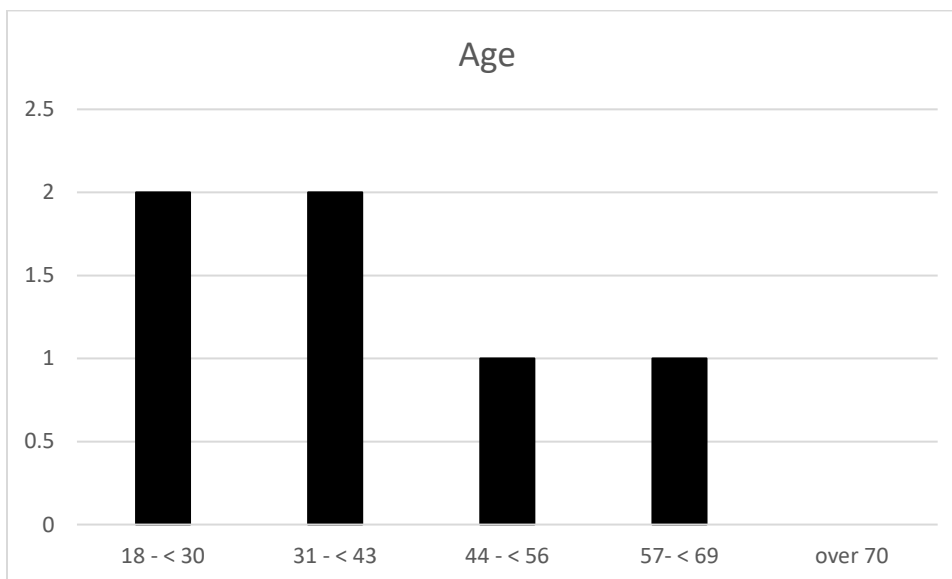


Figure 5: Age of Employees

Thirty-three-point three percent of the participants were between the ages of 18-30 years old. 33.33% of the participants were between the ages of 31-43 years old. 16.6% of the participants were between the ages of 44 years old -56 years old. 16.6% of the

participants were between the ages of 57 years old – 69 years old. None of the participants 70 years old or above. The above findings reflected that 66.66% of the visitors to the museum were under the age of 44. The finding is inconsistent with the findings of Buljubasic (2015:116) which reported that the majority of employees of the Museums of Fine Arts in Croatia were under the age of 42.

4.3.3 Occupational level

When participants were asked their occupational level as shown in Figure 6.

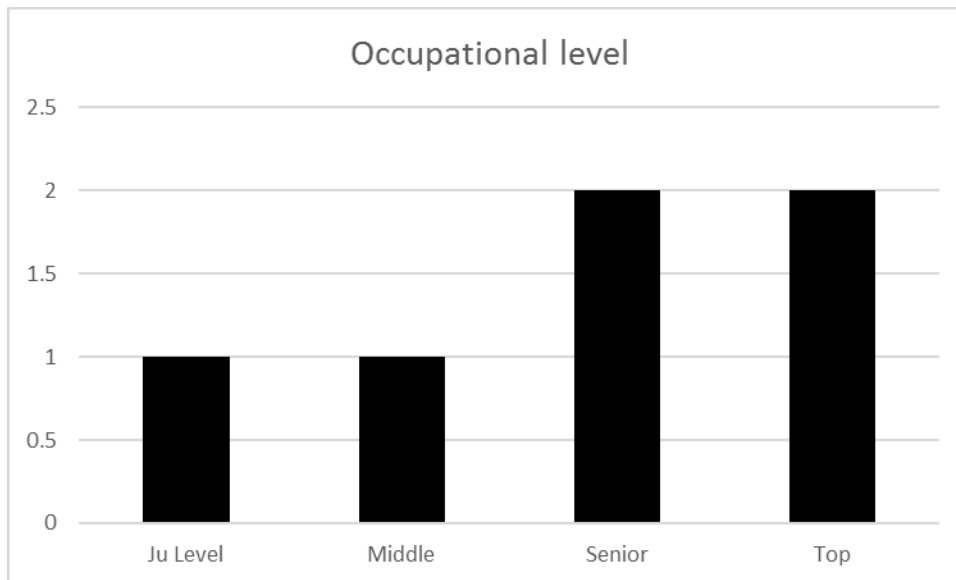


Figure 6: Occupational Levels of Employees

Sixteen-point sixty-six percent of the employees were junior level staff. 16.66 % of the participants were middle staff. 33.33% of the participants were senior level staff. While, 33.33% of the participants were top level staff. This means that majority of the participants were senior and top employees.

4.3.4. Years of experience

When participants were asked their years of experience as shown in figure 7.

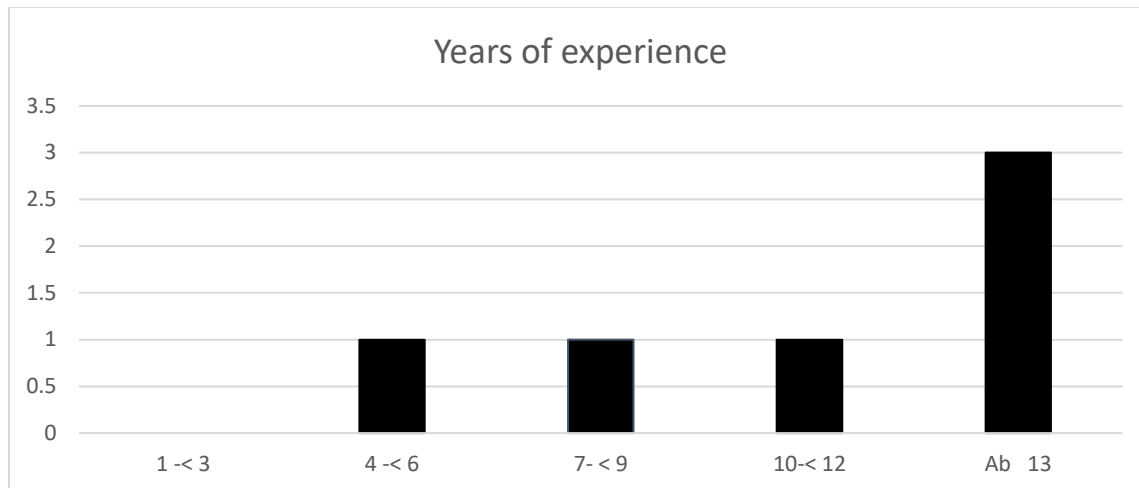


Figure 7: Employee Years of Experience

When participants were asked how many years they had worked at the Museum. Sixteen-point sixty-six percent of the participants had worked in the Museum between 4-7 years. 16.66% of the participants had worked between 7-9 years. 16.66% of the employees had worked between 10-12 years, while, 50% of the participants had worked 13 years and above in at the Apartheid Museum. This means that the majority of the participants had worked at the Museum for over 13 years.

This section addressed the demographics of both the respondents in the questionnaire and participants in the interview. The next section discusses the descriptive analyses for the quantitative findings.

4.4 DESCRIPTIVE ANALYSIS OF MPR ACTIVITIES AND CORPORATE IDENTITY

As indicated previously, the study used a questionnaire as the instrument of data collection instrument. This section addresses the research objectives one which is aimed at exploring visitor's perceptions of the marketing public relations (MPR) activities at the museum. In addition, this section presents the frequencies, means, standard deviations, minimum values and maximum values of items pertaining to research objective for this study.

4.4.1 Descriptive statistics pertaining to MPR activities

Marketing public relations is the use of public relations tactics, tools and techniques to promote a brand offering. The following table illustrates the descriptive statistics pertaining to the marketing public relations activities at the museum.

Table 4: Descriptive Statistics of MPR Activities

Marketing public relations activities									
Statements	Response (%)					Min	Max	Mean	Std deviation
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree				
Apartheid museum sponsors public service activities (donations to schools, library and community developments) frequently.	18	18	156	90	102	1	5	3.62	1.069
Apartheid museum replies to visitors enquiries online regularly.	6	36	114	120	108	1	5	3.75	1.017
Apartheid museum organise exhibition frequently.	-	60	120	144	60	2	5	3.53	.936
Apartheid museum frequently organise seminars.	6	54	168	90	66	1	5	3.41	.981
Apartheid museum organise tradeshow regularly.	6	36	162	114	66	1	5	3.52	.937
Apartheid museum corporate website provides necessary informations.	6	42	138	144	54	1	5	3.52	.920
Apartheid museum corporate website is updated regularly.	12	12	174	138	48	1	5	3.52	.867
Apartheid museum You tube account is updated regularly.	30	42	168	72	72	1	5	3.30	1.129
Apartheid museum has an active facebook account.	42	42	102	102	96	1	5	3.44	1.275
Apartheid museum deals with visitor's complaints adequately.	18	54	108	102	102	1	5	3.56	1.159
Apartheid museum makes use of newsletter regularly.	-	60	150	78	96	2	5	3.55	1.031
Apartheid museum external journal is very informative.	24	18	150	150	156	1	5	3.42	.950
The media coverage of Apartheid museum's programs is positive.	24	36	132	72	120	1	5	3.59	1.197
Apartheid museum corporate blog is very interactive.	18	60	156	84	66	1	5	3.31	1.075
Apartheid museum has a functional twitter handle.	12	48	156	102	66	1	5	3.42	1.014
Apartheid museum frequently distribute pamphlets.	12	48	138	114	72	1	5	3.48	1.032

Apartheid museum brochure is very informative.	12	36	144	132	60	1	5	3.50	.970
Apartheid museum use video marketing frequently.	24	48	156	108	42	1	5	3.25	1.024
Apartheid museum respond to email queries quickly.	24	12	180	102	66	1	5	3.45	1.016

With to regards to Table 4, Statement 1: The Apartheid Museum sponsors public service activities (donations to schools, library and community development frequently). Findings show that 4.7% of the visitors strongly disagree. 4.7% of the visitors disagree.40.6% of the visitors neither agree nor disagree. 23.4% of the visitors agree. 26.6% of the visitors strongly agree, with a mean of 3.62. This implies that the majority of the visitors agrees Apartheid museum is sponsoring public service activities. This is in line with Wang *et al.*'s (2017:119) argument that sponsoring an event or cause provide benefits to the museum. It is also in line with the systems theory, which holds that an organisation needs it environment to survive (Cutlip *et al*, 2013:68). When the Apartheid Museum sponsors community developmental projects, it empowers the community members to grow. Community members may visit the Apartheid Museum and buy its museum offerings, enabling the museum to grow as well in returns. Meaning the museum needs its environment to grow, just as its environment needs to buy the museum offerings for the museum to grow. The success of the museum resides in its interdependence with the environmental factors.

Statement 2: The Apartheid Museum replies to visitors' enquires online regularly. Findings show that 1.6% of the visitors strongly disagree. 9.4% of the visitors disagree. 29.7% of the visitors neither agree nor disagree. 31.3% of the visitors agree. 28.1% of the visitors strongly agree, with a mean of 3.75. This means the majority of visitors agree that the Apartheid Museum replies to visitors' enquiries online regularly. This is in line with Gupta's (2012:110) finding that 'the secret to acquiring and retaining visitors in today's dynamic competitive museum environment is an ongoing, two-way conversation with visitors aim at creating emotional connection with the museum'.

Statement 3: The Apartheid Museum organises exhibitions frequently. Findings show that none of the visitor strongly disagree. 15.6% of the visitors disagree. 31.3% of the visitors neither agree nor disagree. 37.5% of the visitors agree. 15.6% of the visitors strongly

agree, with a mean of 3.53. This implies majority of the visitors agreed that the Apartheid Museum organises exhibitions frequently. This reiterates Situma's (2012:217) argument that "exhibition provides a forum for museums to display and demonstrate their brand to potential visitors who have special interest in buying their museum offerings".

Statement 4: The Apartheid Museum frequently organises seminars. Findings show that 1.6% of the visitors strongly disagree. 14.1% of the visitors disagree. 43.8% of the visitors neither agree nor disagree. 23.4% of the visitors. 17.2% of the visitors strongly agree. This implies that the majority of visitors agree that the Apartheid Museum organises seminars frequently, with a mean of 3.41. This is in line with the argument of Cudney (2013:107) that "museum should use seminar as a tool to draw attention to the museum's brand offering".

Statement 5: The Apartheid Museum attends tradeshows regularly. Findings show that 1.6% strongly disagree. 9.4% of the visitors disagree. 42.2% of the visitors neither agree nor disagree. 29.7% of the visitors agree. 17.2% of the visitors strongly agree, with a mean of 3.52. This means the majority of visitors agree Apartheid Museum attends tradeshows. This finding confirms Tafesse and Korneliussen's (2011:39) argument that a tradeshow is a strategic marketing tool where competitive and market information can be acquired.

Statement 6: The Apartheid Museum corporate website provides the necessary information. 1.6% of the visitors strongly disagree. 10.9% of the visitors disagree. 35.9% of the visitors neither agree nor disagree. 37.5% of the visitors agree. 14.1% strongly disagree, with a mean of 3.52. This means that the majority of visitors agree Apartheid museum corporate websites provides the necessary information. This finding is inconsistent with Rita's (2010:11) finding that "the design of the website should appeal to their multiple motivations, offering that content they need in order to convert lookers into bookers and to stimulate visitors to return".

Statement 7: The Apartheid Museum's corporate website is updated regularly. 3.1% of the visitors strongly disagree. 3.1 of the visitors disagree. 45.3% of the visitors neither agree nor disagree. 35.9% of the visitors disagree. 12.5% of the visitors strongly disagree, with a mean of 3.52. This means that the majority of visitors agree the museum updates its corporate website regularly. This finding corroborates Law, Leung and Buhalis' (2009:78) finding that a website is not only convenient for tourists, but can also be made

available to residents to enhance, support the interactivity between the community and the industry.

Statement 8: The Apartheid Museum YouTube account is updated regularly. Findings show that 7.8% of visitors strongly disagree. 10.9% of visitors disagree. 43.8% of visitors neither agree nor disagree. 18.8% of visitors agree. 18.8% of visitors strongly agree, with a mean of 3.30. This means that the majority of visitors agree that the Apartheid Museum's YouTube account is updated regularly. This finding confirms Reino and Hay's (2016:11) report that tourists are not looking to be passively entertained. They want to control and to determine what happens on their vacation, and YouTube offers them the opportunity to search for very specific activities, watch reviews, and to seek help and advice about their destination.

Statement 9: The Apartheid Museum has an active Facebook account. Findings show that 10.9% of the visitors strongly disagree. 10.9% of the visitors disagree. 26.6% of the visitors neither agree nor disagree. 26.6% of the visitors agree. 25% of the visitors strongly agree with a mean of 3.44. This means the majority of visitors agree the Museum has an active Facebook account. This finding is in line with Rahman's (2017:91) point that Facebook can be used to generate awareness, engage and drive potential visitors further in the travel planning process.

Statement 10: The Apartheid Museum deals with visitors' complaints adequately. 4.7% of the visitors strongly disagree. 14.1% of the visitors disagree. 28.1% of the visitors neither agree nor disagree. 26.6% of the visitors agree. 26.2% of the visitors strongly agree with a mean of 3.56. This means that the majority of visitors agree the Apartheid Museum deals with visitors' complaints adequately. This is in line with Tkomarac, Dosen and Vskare's (2014:6) report that a "museum must be friendly and maintain positive communication with visitors in order to understand the needs of the visitors and incorporate visitors needs in the museum product offerings".

Statement 11: The Apartheid Museum makes use of a newsletter regularly. Findings show that 15.8% of the visitors disagree. 39.1% of the visitors neither agree nor disagree. 20.3% of the visitors agree. 25% of the visitors strongly agree with a mean of 3.55. This means that the majority of visitors agree that the Apartheid Museum makes use of a newsletter regularly. This finding agrees with Yu-San (2012:4557) report that newsletters

support customer retention through the principle of customer relationship marketing by establishing and maintaining continued communication and interaction with customers.

Statement 12: The Apartheid Museum external journal is very informative. Findings show that 6.3% of the visitors strongly disagree. 4.7% of the visitors disagree. 39.1% of the visitors neither agree nor disagree. 40.6% of the visitors agree. 9.4% of the visitors strongly agree with a mean of 3.42. This implies that the majority of visitors agree that the Apartheid Museum's external journal is very informative. This finding is consistent with Yu-San (2012:4557)'s finding that external journals are effective in sharing .

Statement 13: The media coverage of the Apartheid Museum activities is positive. Findings show that 6.3% of the visitors strongly disagree. 9.4% of the visitors disagree. 34.4% of the visitors neither agree nor disagree. 18.8% of the visitors agree. 31.3% of the visitors strongly agree with a mean of 3.359. This means that the majority of visitors agree that media coverage of the Apartheid Museum's activities is positive. This is in line with Pang, Chiong and Hassan's (2016:279) finding that "Public relations practitioners in museums must understand how journalists write as the knowledge will assist to get better media coverage and build trust with journalists". This finding reiterates the need for the Museum to build a mutually beneficial relationship with the players in the mass media industry. This corroborates one of the principles of the system theory, which holds that an organisation needs their environment to operate efficiently (Cutlip *et al.*, 2013:68). The media needs the Apartheid Museum to get news and adverts, while the Apartheid Museum needs the media to create awareness and acceptance for its museum offerings.

Statement 14: The Apartheid Museum corporate blog is very interactive. Findings show that 6.3% of the visitors strongly disagree. 9.4% of the visitors disagree. 34.4% of the visitors neither agree nor disagree. 18.8% of the visitors agree. 31.3% of the visitors strongly agree with a mean of 3.31. This means that the majority of visitors agree that media coverage of the Apartheid Museum's activities is positive. This confirms Law, Leung and Buhalis' (2009:71) finding that corporate blog should be used to "train prospective visitors to have realistic expectation as well as the locals on ways to interact with visitors".

Statement 15: The Apartheid Museum has a functional twitter handle. Findings show that 3.1% of the visitors strongly disagree. 12.5% of the visitors disagree. 40.6% of the visitors

neither agree nor disagree. 26.6% of the visitors agree. 17.2% of the visitors strongly disagree with a mean of 3.42. This means that the majority of visitors agree that the twitter handle of the Apartheid Museum is functional. This finding concurs with Curran, Ohara and Brien's (2011:12) suggestion that twitter allows businesses to connect directly in near real time with customers, which provides an opportunity to build and enhance customer relationships.

Statement 16: The Apartheid Museum frequently distributes pamphlets. Findings show that 3.1% strongly disagree.12.5% of the visitors disagree. 35.9% of the visitors neither agree nor disagree. 29.7% of the visitors agree. 18.8% of the visitors strongly agree with a mean of 3.48. This implies that the majority of visitors agree that the Apartheid Museum frequently distributes pamphlets. This finding is consistent with Lino, Santos, Santos, Matsumoto, Yamamoto, Isabella and Cardoso's (2013:73) assertion that the pamphlets can be used to stimulate and promote the purchase of a product.

Statement 17: The Apartheid Museum brochure is very informative. Findings show that 13.1% of the visitors strongly disagree.9.4% of the visitors disagree. 37.5% of the visitors neither agree nor disagree. 34.4% of the visitors agree.15.6% of the visitors strongly agree with a mean of 3.50. This means that majority of the visitors agreed Apartheid museum brochure is very informative. This agree with the argument of Papasolomu et al (2014:8) that "brochure should be used to create awareness and influence targeted visitors to purchase the museum brand offerings".

Statement 18: The Apartheid Museum uses video marketing frequently. Findings show 6.3% of the visitors strongly disagree.12.5% of the visitors disagree. 40.6% of the visitors neither agree nor disagree.28.1% agree of the visitors agree.10.9% of the visitors strongly agree. This implies that the majority of visitors agree that the Apartheid Museum uses video marketing frequently with a mean of 3.25. This confirms Gurel *et al's* (2016:4) finding that "video marketing has made it possible for museums to have visitors beyond the borders of their countries".

Statement 19: The Apartheid Museum responds to email queries quickly. Findings show that 6.3% of the visitors strongly disagree. 3.1% of the visitors disagree. 46.9% of neither agree nor disagree. 26.6% of the visitors agree.17.2% of the visitors strongly agree. With a mean of 3.45. This means that the majority of visitors agree that the Apartheid Museum

responds to email queries quickly. The Apartheid Museum needs respond to its email queries promptly. This corroborates Bucur and Wen's (2011:29) report that "the main theme in museum marketing is to be visitors centered". It also confirms Mudzanani's (2017:6) submission that "the primary aim of "marketing communication of a museum is to provide relevant information about a museum offering to visitors". Nosrati *et al.*'s (2013:56) conclusion that "emails can be used to solicit sales and meant build loyalty and trust for a brand" also finds resonance in this finding.

4.4.2 Descriptive statistics pertaining to corporate identity

This section discusses the research objectives, three of which aim to explore the visitors' perceptions of the corporate identity of the museum. Brand identity is the core identity that differentiates a brand from others. The following table illustrates the descriptive statistics pertaining to corporate identity of the museum.

Table 5: Descriptive Statistics for Corporate Identity

Corporate identity									
Statements	Response (%)					Min	Max	Mean	Std deviation
	Strongly disagreed	Disagree	Neutral	Agree	Strongly agree				
Apartheid museum corporate logo is very unique.	12	66	102	138	66	1	5	3.47	1.062
Apartheid museum colour scheme is attractive.	12	54	108	108	90	0	5	3.45	1.251
Architectural building design of Apartheid museum is very unique.	18	30	30	162	132	0	5	3.84	1.279

With regards to Table 5, Statement 20: The Apartheid Museum's corporate logo is very unique. 3.1% of the visitors strongly disagree. 17.2 % of the visitors disagree. 26.6% of the visitors neither agree and disagree. 35.9% of the visitors agree. 17.2 % of the visitors strongly agree with a mean of 3.47. This means that the majority of visitors agree that the Apartheid Museum's corporate logo is unique. The findings confirms Wijaya and Krismiyati's (2013:45) report that the "identity of a museum must be unique enough to distinguish a museum from others and build a good image for the museum".

Statement 21: The Apartheid Museum's colour scheme is attractive. Findings show that 3.1% of the visitors strongly disagree. 14.1% of the visitors disagree. 28.1% of the visitors neither agree nor disagree. 28.1% of the visitors agree. While, 23.4% of the visitors strongly agree with a mean of 3.45. This implies that the majority of visitors agree that the Apartheid Museum's colour scheme is attractive. This is consistent with Pusa and Uusitalo's (2014:2) report that colour of the corporate website, blog, corporate form, logo, signs, uniform of the staff and stationeries must be unique enough for the members of the society to identify it.

Statement 22: The Architectural building design of the Apartheid Museum is unique. Findings show that 4.7% of the visitors strongly disagree. 7.8% of the visitors disagree. 7.8% of the visitors neither agree nor disagree. 42.2% of the visitors agree. 34.4% of the visitors strongly agree with a mean of 3.85. This means that the majority of visitors agree that the architectural building design of the Apartheid Museum is unique. This concurs with Newman and Mclean's (2006:56) assertion that "museum building and its architecture is a symbol for the brand and serves as a source of national or local pride".

4.4.3 Reliability of the marketing public relations activities and corporate identity

Reliability has to do with the consistency, stability and dependability of measuring instruments adopted for the quantitative part of this study. In the study, the Cronbach's Alpha coefficient was used to determine the reliability of the visitors' perceptions towards the marketing public relations activities and corporate identity of the Apartheid Museum. The following table illustrates the results of the reliability analysis.

Table 6: Cronbach's Alpha Coefficient of the Study

Section/factor	Cronbach's alpha value	Number of items	Inter Item correlations
Factor 1: Event	0.813	4	.483
Factor 2: sponsorship	0.814	1	.567
Factor 3: publication	0.822	4	.613
Factor 4: Media relations	0.827	1	.452
Factors 5: online media	0.812	9	.519

Factor 6: Corporate identity	0.870	3	.617
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The above Cronbach's Alpha coefficient of the study shows that the value for factor 1 event is 0.813, which is good value. The value for factor 2 sponsorship is 0.814, which is good value. The value for factor 3 publication is 0.822 which is good value. The value for factor 4 media relations is 0.827 which is also good value. The value for factor 5 is 0.812 which is good value. The value for factor 6 which is corporate identity is 0.870 which is a good value. The 6 factors all have a good Cronbach's alpha value which further confirms the reliability of the instrument used for this study. This section addresses the presentation and analysis of the descriptive statistics for research objective one and three. The next section discusses research objective three, which is to explore the use of MPR activities by the Apartheid museum.

4.5 PRESENTATION AND INTERPRETATION OF THE QUALITATIVE RESEARCH FINDINGS

This section addresses the analysis of the six interviews conducted with the six employees of the department of marketing and public relations at the Apartheid museum. The researcher physically conducted the interview and the collected data were recorded, written down verbatim, familiarise with the data, generate initial codes, searched for themes and reviewed the themes. This section addresses the second research objective that seek to describe the use of MPR activities by the Museum. Nine themes were generated to analyse the findings. The next section addresses the nine themes.

4.5.1 Events

Participants were asked to comment on how the Apartheid Museum uses events to promote the museum's market offerings. Kose *et al* (2011:3) defines event as a "unique moment in time set aside from everyday occurrences". Museum events are special moments in time set aside from everyday occurrence, which aim at creating publicities and encouraging visitors to visit a Museum and purchase the museum brand offering. Museum special events can further be divided into seven, namely festivals, tradeshow, exhibition, contests, debates, seminar and symposium. All these tools are used to create

publicities for the museum and encourage participants of the events to buy the museum offerings. All the six participants interviewed agreed that the Apartheid Museum uses special events to promote its brand offerings. A participant stated, “The tradeshow that the Apartheid Museum attends are the tradeshow in China, India and London. The local tradeshow we attend are in Durban and Cape Town”. Another participant stated, the “Apartheid Museum attends Indaba and other trade expose we have in the industry”. These two participant responses show that the Apartheid Museum does attend tradeshow to promote its museum offerings.

Seminars can also be used to create publicities and gain attention of the visitors. One of the participants stated,

“We have what we call public programmes. We have four big ones on South Africa’s public holidays where we invite panels of speakers and we invite members of the public to speak on any social topic we choose. We basically invite members of the public and the media to the public programmes. In addition, we develop exhibitions. We showcase it and it has been to Canada, Brazil and London. We develop Mandela exhibition. We also develop exhibition to travel locally. We also develop exhibition with people like Steve Biko. We just got donation to do exhibitions of Desmond Tutu.”

The Museum also organises exhibitions. The findings show that none of the participants agrees that the Apartheid Museum uses festivals and symposiums to promote the Apartheid Museum brand offerings. This implies that the Apartheid Museum does not use festivals and symposiums to promote its brand offerings. This contradicts Kose’s (2011:4) finding that “symposium and festival can be used to draw visitors attention to a museum brand offerings”.

4.5.2 Publication

Participants were asked to comment on how the Apartheid Museum uses publications to promote the Museum market offerings. Publication in this context refers to printed material such as the Apartheid Museum’s company newsletter, magazines, annual report,

brochure, articles and audio-visual materials such as blog and website of the organisation. Findings show that the Apartheid Museum uses books, catalogues, brochures, booklet and comic for school children visitors. As one of the participants stated, “The Apartheid Museum does not produce an annual report neither does it produce newsletter any longer. What we have is a brochure developed by our publication manager. We distribute the brochure to hotels, accommodations and attraction sites”. This agrees with the view of other participants, who confirmed the Apartheid Museum uses its books, catalogues and brochure all over the world. As one participant indicated, “We do have books and catalogues on the museums happenings which are distributed all over the world. We do not have catalogues on template but we have brochures we give out free to visitors after they have bought ticket”. Another participant stated that the “Apartheid museum does have booklet and comics which are highly informative in that way the museum is using publication to promote its marketing offering”. It is evident that the Apartheid Museum does not use annual report and newsletter, which can have assist to further publicise the museum’s offerings to prospective visitors and encourage them to visit the Museum.

4.5.3 Media relations

Participants were asked to comment on how the Apartheid Museum uses media relations to promote its market offerings. Media relations is a strategic tool of marketing public relations. Supa and Zoch (2009:45) contend that media relations is “the systematic planned, purposeful and mutually beneficially relationship between journalists in the mass media and marketing public relations practitioner”. The essence of media relations is to build mutually beneficial relationships between an organisation and the media. It is evident from the six interviews conducted that the Apartheid Museum does not have a programme of action to create and maintain a mutually beneficial relationship with the media aiming at gaining favourable, timely and positive coverage of the museum’s activities. One employee stated, “We are not using the media as much. We also place advert on any annual publication that appeals to us. Another participant confirms the museum is not using feature articles to promote the museum as the participant remarked “We really do not use the media”. In addition, it is evident that the Apartheid Museum does organise at intervals media conferences to promote their brand offering. As one

employee stated, “We invite media people to our museum and they ask visitors about their experiences at the museum”. Another employee agreed with the former that the Apartheid Museum uses media conferences in the following terms,

“The Apartheid museum invites journalists to come to the museum and report what they see at the museum. Radio presenters do come to the museum they often interview museum staff as well as visitors live on their radio”.

Another employee stated that “What we basically do is when media people request to do a documentary we simply allow them into the museum. We then relay on the media people to do the marketing for us”. It emerged from the six interviews that the Apartheid Museum does not have a programme of action to create and maintain a mutually beneficial relationship with the media aiming at gaining favourable, timely and positive coverage of the museum’s activities. This is inconsistent with Supa’s (2008:12) report that media relations may assist in creating “larger audience, increase awareness, create a positive image for the organisation, create buzz product and about their museum or the museum offerings in the media”. Effective media coverage of the Apartheid Museum’s activities may raise awareness of the Apartheid Museum brand offerings and encourage visitors to buy the Apartheid Museum offerings. In addition, these findings are in line with systems theory, according to which the Apartheid Museum needs the mass media to create awareness for its museum offerings and correct any misunderstanding about the museum offerings and activities. This means that the museum should be interdependent of the key role players in the media industry to function effectively. Just as the media is also interdependent on the museum for news and revenue from advertising.

4.5.4 Sponsorship

Participants were asked to comment on how the Apartheid Museum uses sponsorship to promote its market offerings. Sponsorship is one of the tools of marketing public relations. Wang *et al.* (2017:119) explain that museums can market their “products by sponsoring events or causes that give benefits to the museum”. One of the participants stated,

“What we do is we have a collection box in the front box of the museum in the reception area where people donate. Also, we sell memorabilia. On the 1st of December every year whatever we collected from the sales of the memorabilia the museum doubles the amount and distribute the money to preschools. We also sponsor world Aids day. On 17th of July on Mandela’s birthday we go to old age homes. We paint it and choose any new venue the year after”.

Another employee said “The museum has an outreach programme”, which confirmed the earlier view of the first participant on sponsorship as the participants stated, “The museum has what we called outreach programme which we use to raise funds for HIV and AIDS programmes on December 1, HIV/AIDS day. We also give donations to disabled children, orphans and motherless homes”. It can be seen from the six interviews that the Museum raises fund for HIV/AIDS NGOs, which are donated to the NGOs annually on December 1. In addition, the Museum employees paint old age homes annually on July 17 on Mandela’s birthday. One employee stated that the Apartheid Museum donates fund to schools and charity organisations. As one employee said “We do donate to some schools. We raise funds for motherless home and other charity organisations throughout the year and we donate it to the December 1 of every year”. It can thus be deduced from the interviews that the Apartheid Museum raises funds for HIV/AIDS causes. It donates funds to charity organisations and participates in social work such as painting of old age homes on every July 1. This finding is consistent with the systems theory, which holds that an organisation is a systems comprising of different parts. The Apartheid Museum needs to sponsor social and developmental programmes, which may benefit the community. In so doing, community members may be motivated to visit the Museum resulting in the Museum earning the needed revenue. The Apartheid Museum needs the support and cooperation of its environment for it to grow.

4.5.5 Social media

Participants were asked to comment on how the Apartheid Museum uses social media to promote its market offerings. Kelly (2009:2) defines the term social media as “the tools and platforms people use to publish, converse and share content online”. It is imperative for the Apartheid Museum to engage, inform and build a two-way directional relationship

with visitors aiming at encouraging visitors to buy the Apartheid Museum's brand offerings. One of the employees stated, "The social media we are using are Facebook, twitter, Instagram, You tube. We promote the museum by posting happenings on the museums exhibitions to encourage visitors to visit the museums. We always update our social media whenever we have a new event". Another employee indicated, "We market most of the museum events through our social media platforms namely you tube, Facebook, Instagram and Twitter regularly". One of the participants emphasised the need for integration of all the social media tools together to communicate the same thing in different ways. The employee stated, "We use Facebook. Twitter, Instagram, YouTube every day. We post the same messages on each of the social media platforms". This corroborate Suzi *et al's* (2016) finding that "all social media tools should be integrated as it will impact on the museum's brand image and have a positive effect on the development of directional dialogue with the online visitors". It can be seen that the Apartheid Museum hired an external consultant to develop content for their social media, as one of the employees stated, "We have a company that develops a content for us on a weekly basis when they bring the content we edict it and use it".

4.5.6 Advertorial

Participants were asked to comment on how the Apartheid Museum uses advertorial to promote its market offerings. An advertorial is a print advertisement disguised as editorial material. Golan and Viatchaninova (2014:1268) define advertorial as a paid form of advertising that is similar in presentation to traditional newspaper content. It is crucial for the Apartheid Museum to promote its museum offerings using advertorial in the print medium. It can be seen from the response of the six employees of the Apartheid Museum that the Apartheid Museum does not use advertorial. The participants' responses showed that out of the 6 participants in this study only one of them was able to answer the question as the other five stated not to have an idea whether the Apartheid Museum uses advertorial or not. One of the participant's response pointed out to the use of paid for advertisement not advertorial, which tend to offer the Apartheid Museum more credibility and trust for its museum offerings. The employee stated, "We always get free advert for example on, Sobona magazine, SA magazine, advert on the Sunday times.

Johannesburg tourism, Gauteng tourism and SA tourism we have advert on the website of there of them all”.

4.5.7 Corporate colour

Participants were asked to comment on how the Apartheid Museum uses corporate colours to promote its market offerings. Kitchen (2008:115) defines corporate identity as “the visible and physical representation of an organisation using colour, typography, clothing, logo and livery”. Corporate identity is different from corporate image as corporate identity is how the organisation defines itself, while, corporate image is the visitors’ image of the organisation and its product (Pusa & Uusitalo, 2014:21). One of the employees stated, “Our logo just said it all. The Apartheid Museum corporate colour is white and black. To show the racial classification during the Apartheid era”. Another employee stated,

“A deeper look at the logo shows the colour of the logo of the museum is three when you take a closer look at our logo, our logo comprises three colours white, black and grey. The white represents Europeans, the black represents Black South Africans, while the grey colour represents the difficulties that the white and black people of South Africa experience during the Apartheid era”.

Another employee disagreed on the colour of the museum. He stated, “You see the colour of the museum is cold colour. And if you can see our zinc is rusty. The colour speaks of the dark days of Apartheid era and how to forget it”. It can be seen from the three interviews that the Apartheid Museum’s corporate colour is white, black and a dark grey as indicated by the employees in this study.

4.5.8 Corporate logo

Participants were asked to comment on how the Apartheid Museum uses the corporate logo to promote its market offerings. The corporate logo of the Museum is not well publicized. One of the employees stated, “I have never seen the museum using its logo”. Another employee pointed out, “We do not actually use our logo; the logo actually speaks for itself. I can say we are not capitalizing on our logo”. The third employee’s response further confirmed that the logo of the Apartheid Museum is not very visible. He stated,

“Our uniform does not have a logo to identity itself outside the museum”. It was found that the Museum does not use its corporate logo to distinguish its museum identity and build a good corporate image for its museum offerings. This is inconsistent with Kitchen’s (2008:116) assertion that a “good corporate logo can lead to sustainable competitive advantages for a brand”.

4.5.9 Architectural building design

Participants were asked to comment on how the Apartheid Museum uses architectural building design to promote its market offerings. Newman and Mclean (2006:56) contend that “the museum building and its architecture are a symbol for the brand and serve as a source of national or local pride”. One of the employees stated, “I think the concrete and doors of the prison. The way the museum looks alike. Another employee pointed out, the “Apartheid Museum building design shows how hard the Apartheid era was. The building design depicts prisons and hardship”. Another participant indicated, the

“Apartheid Museum building architecture is very unusual. Visitors always ask the question what was the building use for before. The building was initially developed for the essence of the museum. It represents how peoples’ live were actually jailed during the Apartheid era. The building represents the hardship people experienced during the Apartheid era”.

These three interview responses show that the building of the museum resembles a jail and is unusual as it depicts the hardships South Africans experienced during the Apartheid era. In addition, the architectural design of the building depicts the racial separation of the Apartheid era. One of the employees stated, “We have a system where when you receive your ticket at the gate we classify visitors base on their race. White people have their entrance while, non-white people also have their entrance this speak of what is obtained during the Apartheid era. In that space our visitors are randomly separated in a way we use that as an experimental pattern”. Another employee stated, “the original building signs of the Apartheid Museum such as the bench and entrance which are written Non-white and White”. The racial separation that visitors have to undergo at the entrance of the gate of the museum is a form of experiment pattern of

what an Apartheid era looks like for visitors who never experienced the racial separation of the Apartheid era. It also adds to the unique museum product identity of the Apartheid Museum. This confirms Gray and Balmer's (1998:61) assertion that "museum Architecture and interior design hints visitors of the themes of a museum and the meaning the museum is conveying to the visitors". It also corroborates Mohammed's (2010) finding that the corporate architecture of a building is used as the glue in communication and has a direct positive or negative impact on the corporate identity of an organisation.

4.6. COMPARISM OF QUALITATIVE AND QUANTITATIVE FINDINGS

This section presents the findings resulting from the comparison of the qualitative and quantitative findings of this study. It was found that from both the quantitative and qualitative findings agree that the Apartheid Museum sponsors public service activities. Fifty percent of the visitors agree that the Apartheid Museum sponsors public activities, while, all the participates in the interview confirmed that the Apartheid Museum sponsors public service activities. One of the participants stated,

"What we do is we have a collection box in the front box of the museum in the reception area where people donate. Also, we sell memorabilia to raise funds. On December 1 every year whatever we collected from the sales of the memorabilia the museum doubles the amount and distribute the money to preschools. We also sponsor world HIV/Aids day".

The response from one of the participants tally with the findings from the quantitative findings that the museum sponsors public service activities. Regarding the use of events to promote the museum offerings, findings from the quantitative results show that 52% of the visitors agree that the Museum uses exhibitions to promote the Museum. Forty-six percent of visitors agree that the museum attends tradeshows, while 40% of visitors agree that the Museum is using seminars to promote the Museum. These findings confirm those from the interviews as all the participants agree that the Museum uses events to promote its offering. One of the participants stated, "The tradeshow that the Apartheid Museum attends are the tradeshows in China, India and London. The local tradeshows we attend are in Durban and Cape Town. Another participant indicated,

“We have what we call public programmes. We have four big ones on South Africa’s public holidays where we invite members of the public to speak on any social topic we choose. We basically invite members of the public and the media to the public programmes. In addition, we develop exhibitions, we show case it and it has been to Canada, Brazil and London. We also develop exhibition to travel locally”.

Responses from the employees confirm the findings from the questionnaire that the Museum organises seminars, exhibitions and attends tradeshow both locally and internally. This corroborates Situma’s (2012:217) assertion that events provide a forum for museums to display and demonstrate their brands to potential visitors who have interest in purchasing their museum product offerings. In addition, a closer comparison of the findings on publications shows that the majority of the respondents agree that the museum uses newsletters, journals, pamphlets and brochures. Findings from the interviews show that the participants all agree that the museum uses publications to promote its museum offerings. One of the participants stated, “We do have books and catalogues on the museums happenings which are distributed all over the world. We have brochures we give out free to visitors after they have bought ticket”. It can be inferred from both the qualitative and quantitative findings that the Museum uses publications to promote its offerings. One area of contrast is when 45% of the visitors agree that the Museum uses newsletters regularly, which contradicts the findings from the qualitative findings. One of the participants indicated that “The Apartheid Museum does not produce newsletters any longer”. Findings on social media reveal that the majority of visitors, who participated in the questionnaires agree that the Museum uses YouTube, Facebook, Twitter, Viral marketing, blog, website and email to promote the Museum offerings. Findings from the interviews also corroborate these findings, as all the six employees stated that the Museum uses YouTube, Facebook, Twitter, Viral marketing, blog, and website to promote the museum product offerings. Findings from the quantitative study show that the majority of visitors agree that the media coverage programme of the Apartheid Museum is positive; whereas, findings from the six interviews stated that the

museum does not use advertorial. This is in contrast with the response of the visitors to the museum. However, findings from the corporate identity of the museums shows that the majority of visitors agree that the museum corporate logo, corporate colour and architectural building design are unique. Findings from the qualitative part of the study corroborate the findings from the quantitative part of the study except on the use of the corporate logo, as all the six participants disagree that the museum does not use its corporate logo to promote its brand. One of the participants stated, “I have never seen the museum using its logo”. Another participants pointed out, “We do not actually use our logo, the logo actually speaks for itself. I can say we are not capitalising on our logo”. It can thus be concluded that most of the findings from both the qualitative and quantitative findings concur except in few cases.

4.7 SUMMARY

This chapter dwelt on the presentation of findings emerging both from the qualitative and quantitative parts of this study and on the demographics of the respondents and participants in the study. It also carried out discussion of the interpretation of the findings on the study in line with the four research objectives of the study. I lastly carried out a comparison of the qualitative and quantitative findings.

CHAPTER FIVE: CONCLUSIONS & RECOMMENDATIONS

5.1 INTRODUCTION

The previous chapter focused on the analysis and interpretation of the findings of the research. The analysis was derived from the interviews conducted and from the survey questionnaires, which were linked to the literature. The aim of this research was to explore the use of marketing public relations at the Apartheid Museum and to propose MPR guidelines for the Museum. This chapter focuses on the summary of the whole research work, draws conclusions based on the key findings emerging from the data analysis, interpretation and discussion, in order to make salient recommendations.

5.2 CONCLUSION ON RESEARCH OBJECTIVES ONE: TO EXPLORE THE VISITORS' PERCEPTIONS OF THE MARKETING PUBLIC RELATIONS ACTIVITIES AT THE APARTHEID MUSEUM

Research objective one sought to explore visitors' perceptions of the marketing public relations (MPR) activities at the Museum. To achieve this research objective, 348 visitors completed a survey questionnaire. The findings from the survey questionnaires showed that the majority of visitors are satisfied with the use of events, exhibitions, seminars and tradeshow. The majority of visitors agree that the museum sponsors public activities. These findings are in line with Kirchgeorg and Kastner's (2011:11) postulation that the "essence of special events is that it has the ability to involve the visitors and interact with them in the main time". In addition, the majority of visitors agree that the museum replies to visitors' enquires online regularly. Also, the majority of visitors agree that the Museum's corporate website provides the necessary information, that it is updated regularly, and that the Museum replies to online enquires online regularly. Furthermore, the majority of visitors agree that the Museum's YouTube account is updated regularly, that the Museum has an active Facebook account, that the Museum has a functional Twitter account and that the Museum uses video marketing frequently. In addition, the majority of visitors agree that the Museum uses publications such as newsletter, external journals and brochures adequately. These findings show that the Museum uses publications adequately, as the majority of visitors agree that the publication tools are used adequately. This reiterates Ukaj's (2014) finding that product messages to the visitors

should be harmonised, consistent and complimentary to one another without leaving any space for contradiction. In the light of this, the Apartheid Museum's various publication messages should be integrated and the messages must be consistent, truthful and centrally controlled in a manner that promotes the Museum offerings. Additionally, the Apartheid museum's special events should be integrated together with the aim of encouraging visitors to buy the museum offerings. Briefly, the perceptions of visitors in the quantitative findings show that majority of visitors are satisfied with the MPR activities of the Apartheid Museum.

5.3 CONCLUSIONS ON RESEARCH OBJECTIVE TWO: TO DESCRIBE THE USE OF MPR ACTIVITIES BY THE APARTHEID MUSEUM

The aim of the second research objective was to describe the use of MPR activities by the Museum. Papasolomu *et al* (2014:13) explain that marketing public relations activities include organising special events such as exhibitions, festivals, symposiums, debates, seminars and contests, and publications such as newsletters, brochures, pamphlets, catalogues, journals, sponsorship events or good causes, advertorials and media relations. The findings from both the six interviews and twenty-two questionnaires show that the museum attends both international and local tradeshow to promote its brand offerings. In the findings from both the questionnaires and the interviews, the majority of visitors and employees agree that the museum organises seminars, exhibitions, debates frequently to promote its museum brand offerings. This is in line with Kirchgeorg and Kastner's (2011:11) postulation that the essence of special events is their potential to involve and interact with the visitors as the Museum uses publications to promote its museum offerings. In the study, the majority of visitors agree that the museum uses journals, pamphlets, and brochures frequently to promote its brands. One of the employees indicated, "what we have is a brochure developed by our publication manager. We distribute the brochures to hotels, accommodations and attraction sites". Another participant pointed out, "we do have books and catalogues on our activities which we distribute all over the world. We do have catalogues on our template, and we do have brochures we give out free to visitors after they have bought our ticket". Furthermore, the museum also uses online media tools such as Facebook, YouTube, Twitter, Instagram,

blogs, video marketing and corporate website of the museum to promote the brand of the museum. One of the employees stated, “we market most of the museum events through our social media platforms namely YouTube, Facebook, Instagram and Twitter regularly”. Blogs and video marketing should be used to complement the current online tools currently in use in the Apartheid museum to promote its museum product offerings.

5.4 CONCLUSION ON RESEARCH OBJECTIVE THREE: TO EXPLORE THE VISITOR’S PERCEPTIONS OF THE CORPORATE IDENTITY OF THE APARTHEID MUSEUM

The aim of the third research objective was to explore the visitors’ perceptions of the corporate identity of the Apartheid Museum. In the study, the visitors agreed the museum’s corporate identity is very unique. As 53.1% of the visitors agreed the museum’s corporate identity is very unique. Meaning the Apartheid museum identity is unique enough to differentiate the museum from any other brands. This finding agrees with the submission of Blomnack and Brunninge (2009:410) that an identity of an organisation must be unique enough to distinguish a brand from others and build a good image for the organisation. For example, the museum’s corporate form, logo, signs, uniform and stationery must be unique enough for members of the society to identify. In addition, findings show that majority of the visitors agreed that the colour scheme of the museum is attractive. Which is colour white and black and a grey tape. As one of the employee’s interviews remarked that the white in the colour of the museum denotes white South African. While, the black denotes Black South African. And the grey means the hardship they both went through during the Apartheid era. The findings on colour scheme of the museum is in line with the argument of Pham (2014) that “colour perfection on a particular logo colour can influence consumer’s perception characteristics of a brand”. Pusa and Uusitalo (2014:2) added that colour of the museum’s corporate website, blog, corporate form, logo, signs, uniform of the staff and stationeries must be unique enough for the members of the society to identify it. Furthermore, findings revealed that 76.6% of the visitor agreed the architectural building design is very unique. The architectural building schemes of the museum fit in the story line of the museum that illustrate hardship and prison as some of the employees interviewed as remarked. This agrees with the

submission of Gray and Balmer (1998:61) that museum Architecture and interior design hints visitors of the themes of a museum and the meaning the museum is conveying to the visitors”. It can thus be concluded that majority of the visitors perceive the corporate identity of the museum is very unique, the colour scheme of the museum is attractive and the architecture building design of the museum is unique.

5.5 RECOMMENDATIONS

This section makes recommendations on how the Museum should use marketing public relation strategies. The three recommendations are strictly tailored to the first, second and third research objectives for this study, findings from the studies and literature review in chapter 2 of this study.

- This study recommends that public service activities the museum is sponsoring such as the world Aid day, painting of old age homes on Mandela’s birthday, donation to schools, and old age homes should be well publicise by reporting it in major media and the museum online media such as its Facebook, Instagram, Twitter, blog, You tube and corporate website. As this will improve the image of the Apartheid museum. This is in line with Belch and Belch (2012:217) argument that “sponsoring a good cause will assist to build a good brand image of the museum in the minds of the visitors to the museum”. This is in line with system theory that holds an organisation needs it environment to survive (Cutlip et al, 2013:68). Apartheid museum needs the support and patronage of members of the public to earn revenue and grow. Generally, the visitors believe the museum is using MPR tools effectively to promote the brand.
- This study recommendations that Apartheid museum must attend or organise festivals and organise symposiums at intervals to promote the museum offerings as findings from both studies show that the museum is presently not attending festivals and organising symposiums. Festivals and symposium provide a forum for the museum to showcase their museum products to potential visitors who had a special interest in buying the museums products offerings. Furthermore, the museum should use newsletters both online and offline to inform, engage and educate visitors about the museum brand offerings. As findings from the employees shows the museum is presently not using newsletter to create awareness for the museum product offering. This is in contrast with Papasolomu, Thrassou, Sabova and Vrontis (2014:7) argument that “publications such as newsletter can be used to create brand awareness for the museum and expand base which will influence visitors to buy the museum offerings”. Also, the museum

needs to build and sustain a good relationship with the media. It is evident from the remarks of the employees of Apartheid museum that currently there is no visible plan of action to build and sustain a two-way mutual beneficial relationship between Apartheid museum, mass media and its visitors. Building and sustaining a good relationship with the media will assist the museum in getting a good coverage for its activities in the media.

Supa (2008:12) contend the benefits of media relations to a museum are broadly divided into two. Firstly, to reach larger audience this includes, increase awareness, creating a positive image for the museum products offerings and the museum and to create buzz about the museum and its product offerings in news in the media. In addition, This study recommend that the social media tools the museum is currently using and its corporate website must be integrated and centrally coordinated to communicate the same marketing message using different MPR tools. The message must be timely, updated, positive, engaging, informative and consistent in order to maintain a two-way continuous engagement with visitors online. In the same vein, the museum corporate website should include some contents that will move the online visitors to the museum website from just an internet user to active participants by encouraging them to participant in some games this will motivate the users to come back to the website and prompt the visitors to further buy the museum offerings. At intervals the Apartheid museum should organising press conferences to inform and educate the media of its product offerings and its corporate activities. Also, the museum must be writing feature articles on it museum offering in the print media, as feature articles that has the tendencies to promote the museum offerings should be publish in the print media regularly. Lastly, Apartheid Museum should use kiosk direct marketing uses machine which will be station at major airports, major luxury hotels and busy attraction sites to give visitors information about the museum and also sell ticket to prospective visitors who which to visit the museum. As It is evident from the findings that the Apartheid museum is presently not using kiosk direct marketing to promote the museum product offerings.

- The study recommend that the corporate logo of the Apartheid museum must be more visible on the museum's corporate form, signs, uniform, stationeries, website, blogs, social media platforms and any other interaction between the museum and visitors so as to create a unique identity and good image for the museum. This is in line with the argument of Wijaya and Krismiyati (2013:45) and Blomback and Brunninge (2009:410) that an identity of an organisation must be unique enough to distinguish a brand from others and build a good image for the organisation. For example, the museum's corporate form, logo, signs, uniform and stationery must be unique enough for members of the society to identity. Kitchen (2008:115) added that a "good brand identity can lead to sustainable competitive advantage for a

brand". This study recommend that Apartheid museum must print its logo on all its corporate publications, uniforms of employees and promote its logo in all its external contact with its visitors. As this will help to create a corporate logo recall in the minds of its visitors. Lastly, the Apartheid museum must have a corporate identity manual to coordinate the corporate identity programmes of the museum and ensure standardisation of the application of the corporate identity, the identity manual will contain important information about the corporate symbol of the museum, the colour, palette, stationery and uniform of employees. It will for example contain guidelines for the use of colour not only on museum printed medium, but also on the building of the museum, vehicles of the museum, uniforms of employees of the museum and the museum's tangibles gifts such as pens. This in line with Kostamo (2013:36) argument that "corporate identity manual is a must to provide guidance for the maintenance of the museum identity system, as the museum identity manual and the corporate identity system must be seen as being in a state of continual evolution.

5.6 AREAS FOR FURTHER RESEARCH

Future studies should involve more museums in South Africa and should seek to develop conceptual frameworks that can be applied by the sector. In addition, future studies should focus on other cultural product offerings like galleries and heritages sites.

5.7 CONCLUSION

This study investigated the use of marketing public relations at the Apartheid Museum in Johannesburg, South Africa. Using a mixed methods approach, 384 questionnaires were distributed to visitors of the Apartheid museum. Six employees of the department of marketing and public relations at the Apartheid Museum were interviewed. Findings revealed that the Apartheid Museum's MPR programmes are not adequately integrated and coordinated with a detailed timetable of when and how each of the MPR tools may be used. This study proposes that the Apartheid Museum should use media relations strategies to build a two-way beneficial relationship with the media. Additionally, the museum's corporate logo should be visible at each point of contact between the Museum and visitors. Furthermore, social media platforms and websites of the museum should be use continuously to engage with the Museum visitors online. The Museum's special events should be well organised and should aim at drawing the visitors' attention to the brand offerings of the Apartheid Museum.

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ANNEXURE A: INTERVIEW GUIDE

INTERVIEW SCHEDULE FOR EMPLOYEES OF DEPARTMENT OF MARKETING AND PUBLIC RELATIONS

OPENING

My name is Opeyemi Habeeb Bakre. I am a masters student in the department of Communication at the University of South Africa. I am conducting a research study on the uses of marketing public relations at the Apartheid Museum located in Johannesburg, South Africa.

I would like to ask you some questions regarding Marketing public relations activities at the Apartheid Museum and your roles in the planning and implementation of MPR campaigns at the museum. I hope to use the information from this interview to highlight how the concept of marketing public relations can be used to attract and make visitors to be more loyal to Apartheid museum brand offerings.

I need to record this interview, with your permission, to be able to transcribe it and conduct a descriptive statistic. Information gathered from this interview will remain confidential and anonymous. Therefore, your name or position in the organisation will not be divulged to any third party and only my supervisor and I will have access to the recorded data. This interview will not take more than 30 minutes.

This interview consists of three sections namely demographics of the participants, marketing public relations strategies and tools and corporate identity.

SECTION A

This section contains demographics questions of the participants.

INSTRUCTION

Please kindly tick the appropriate responses.

- (1) What is your gender?
- (a) Male
- (b) Female
- (c) Other

(2) What is your age group?

- (a) 18- 30 years old
- (b) 31- 43 years old
- (c) 44-56 years old
- (d) 57-69 years old
- (e) 70 years and above.

(3) What is your occupational level?

- (a) Junior level staff
- (b) Middle level staff
- (c) Senior level staff
- (d) Top level staff

(4) How long have you been working in the museum?

- (a) 1-3 years
- (b) 4-6 years
- (c) 7-9 years
- (d) 10-12 years
- (e) Above 13 years

SECTION B

In this section questions on Marketing public relations strategies, activities and tools will be asked

- (1) How is Apartheid museum using publications (annual report, newsletter etc.) to promote its market offerings?
- (2) How is Apartheid museum using special events (seminar, symposium, tradeshow and festival) as a marketing tools to promote its market offerings?
- (3) How is Apartheid museum using media (media relations, media conference, feature articles) to communicate its offerings?

- (4) How is Apartheid museum using sponsorship of public service activities (donations to school, library, community and social development) to promote its offerings?
- (5) Explain how is Apartheid museum using social media (facebook, twitter, corporate website etc) to promote its brand?
- (6) How is Apartheid museum dealing with visitor's complaints?
- (7) How is Apartheid museum using advertorial (paid for writings in the print media) to promote its offerings?

SECTION C

In this section questions on corporate identity will be asked.

- (8) How is Apartheid museum using colour to differentiate its corporate identity?
- (9) How is Apartheid museum using its corporate logo as a marketing tool?
- (10) How is Apartheid museum using its building architectural design to enhance its identity?
- (11) How is Apartheid museum using other marketing public relations tools if there are any to promote its market offering?
- (12) How is Apartheid museum using other marketing public relations tools it meant be using to promote its market offerings?

Thank you for your time.

ANNEXURE B: QUESTIONNAIRE

I am a master's student in the department of Communication at the University of South Africa. I am conducting a research study on the use of marketing public relations at Apartheid museum located in Johannesburg, South Africa. My name is Opeyemi Habeeb Bakre. I would like to ask you some questions regarding Marketing public relations activities at Apartheid museum.

Please help complete the questions. Your identity will remain confidential. We guarantee you data from this exercise will only be use for academic purpose.

Kindly tick on Yes box to signify you consented to partake in this research study or tick on NO box to signify you do not consent to partake. You can withdraw at any time and participation in this study is completely voluntary. Your identity as well as all the information you provide will be kept confidential.

Yes, I am willing to partake in this study ☐

No, I am not willing to partake in this study ☐

SECTION A

DEMOGRAHICAL AND GENERAL INFORMATION

Answer the following questions:

(1) What is your gender?

Male	1
FEMALE	2

(2) What is your age group?

- (a) 18-30 years old
- (b) 31-43 years old
- (c) 44-56 years old
- (d) 57-69 years old
- (e) 70 Years and above.

(3) Where do you resides?

Gauteng Province	1
Free state Province	2
KwaZulu- Natal Province	3
Limpopo Province	4
Eastern Cape Province	5
Mpumalanga Province	6
Western Cape Province	7
Northern Cape Province	8
North west Province	9
Other Country.....	10

(4) What is your highest level of education?

No school	
Matric	
Diploma/ degree	
Post-graduate	
Professional	
Other (specify)	

SECTION B

It is imperative for Apartheid museum to create awareness about their brand offerings and build visitor's loyalty for their museum offerings. Please indicate the extent of your agreement or disagreement with each of the following statements. Mark your choice with an X in the appropriate block.

The response scale is as follows:

- (1) Strongly disagree
- (2) Disagree
- (3) Neutral

- (4) Agree
(5) Strongly agree

MARKETING PUBLIC RELATIONS STRATEGIES AND TOOLS

In this section statements on marketing public relations strategies and tools, corporate identity and corporate image be asked.

	SCALE					
	STATEMENTS	Strongly disagree	disagree	Neutral	Agree	Strongly Agree
1	Apartheid museum sponsors public service activities (donations to schools, library and community developments) frequently.	1	2	3	4	5
2	Apartheid museum replies to visitors' online enquiries quickly.	1	2	3	4	5
3	Apartheid museum organises exhibitions frequently.	1	2	3	4	5
4	Apartheid museum organises seminars frequently.	1	2	3	4	5
5	Apartheid museum organises tradeshow regularly.					

6	Apartheid museum's corporate website provides necessary information.	1	2	3	4	5
7	Apartheid museum's corporate website is updated regularly.	1	2	3	4	5
8	Apartheid museum's youtube account is updated regularly.	1	2	3	4	5
9	Apartheid museum has an active Facebook account.	1	2	3	4	5
10	Apartheid museum deals with visitors' complaints adequately.	1	2	3	4	5
11	Apartheid museum produces a newsletter regularly.	1	2	3	4	5
12	Apartheid museum's external journal is very informative.	1	2	3	4	5
13	The media coverage of Apartheid museum's activities is positive.	1	2	3	4	5
14	Apartheid museum's corporate blog is very interactive.	1	2	3	4	5
15	Apartheid museum has a functional twitter handle.	1	2	3	4	5

16	Apartheid museum frequently distributes pamphlets.	1	2	3	4	5
17	Apartheid museum's brochure very is informative.	1	2	3	4	5
18	Apartheid museum uses video marketing frequently.	1	2	3	4	5
19	Apartheid museum responds to email queries quickly.	1	2	3	4	5
	COPORATE IDENTITY					
20	Apartheid museum corporate logo is very unique.	1	2	3	4	5
21	Apartheid museum colour scheme is attractive.	1	2	3	4	5
22	Architectural building design of Apartheid museum is very unique.	1	2	3	4	5

Thank you for time.

ANNEXURE: C ETHNICAL CLEARANCE CERTIFICATE



COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

17 September 2018

Dear Opeyemi Habeeb Bakre

Decision:

NHREC Registration # : Rec-240816-052

CREC Reference # : 2018-CHS-0073

Name : Opeyemi Habeeb Bakre

Student # : 54630452

2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the Department of Psychology Ethics Review Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No field work activities may continue after the expiry date (**16 September 2021**). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

*The reference number **2018-CHS-0073** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.*

Yours sincerely,

Signature : 

Dr Suryakanthie Chetty
Deputy Chair : CREC
E-mail: chetts@unisa.ac.za
Tel: (012) 429-6267

Signature : 

Professor A Phillips
Executive Dean : CHS
E-mail: Phillap@unisa.ac.za
Tel: (012) 429-6825



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ANNEXURE D: LETTER OF PERMISSION FROM APARTHEID MUSEUM

APARTHEID MUSEUM

PO BOX 82283, SOUTHDALE 2135, GAUTENG, SOUTH AFRICA
TEL. (2711) 309 4700 FAX. (2711) 309 4726
www.apartheidmuseum.org e-mail: info@apartheidmuseum.org

23 September 2016

TO WHOM IT MAY CONCERN

This letter serves to confirm that we have given permission to: **Mr Opeyemi Bakre (Student number: 54630452)** to conduct research at the Apartheid Museum, as per his provisional topic: "Analysing the use of public relations strategies at the Apartheid Museum.

Your sincerely



R. DAVY
DEPUTY DIRECTOR

ANNEXURE E KREJCIE AND MORGAN SAMPLE SIZE TABLE

Table 3.1									
<i>Table for Determining Sample Size of a Known Population</i>									
N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	100000	384
<i>Note: N is Population Size; S is Sample Size</i>					<i>Source: Krejcie & Morgan, 1970</i>				